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MAJOR HIGGINSON RETIRES FROM THE BOSTON SYMPHONY

The Venerable Founder and Patron of America's Premier Orchestra to Withdraw at End of Season—A Corporation Formed to Continue the Organization—Conductorship Undecided

On Saturday, April 27, the announcement was made that Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, had decided to sever his connection with the organization. In view of the recent trouble which resulted in the internment of Dr. Carl Muck, the Boston Symphony conductor, as an enemy alien, the withdrawal of Major Higginson was not entirely unexpected, for it was known that he had taken the entire matter very much to heart.

The following is the official statement of the reorganization:

"Plans for the continuation of the Boston Symphony Orchestra have within the past week taken a definite form, which may now be made public. As the end of the thirty-seventh season drew near, it became apparent to Major Henry L. Higginson, who founded the orchestra in 1881, and has sustained it ever since, that he must no longer bear the burden of the undertaking. Reluctant to see it come to an end, he has consented to have it continued under the direction of certain citizens and friends associated for this purpose. Application has accordingly been filed for the incorporation of the Boston Symphony Orchestra, Inc., with the following trustees: Frederick P. Cabot, Ernest B. Dane, M. A. deWolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already secured toward placing it upon a sound financial basis. They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country. With regard to the selection of a conductor for next year, no final announcement can yet be made; but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

It is understood, however, that Major Higginson's retirement will be effective only at the close of the present season. The last regular concert of this season takes place on the evening of May 4, while the annual "pop" concerts continue through June 6. Not until then will Major Higginson give up the direction of the orchestra.

The New Conductor

The choice of a new conductor for the orchestra will be made by the directors of the new Boston Symphony Orchestra, Inc., and as their statement, printed above, implies, they will take their own time about making a suitable selection. To the list of candidates mentioned, as printed in a recent MUSICAL COURIER, there is only to be added the name of Sir Henry Wood, the distinguished English conductor. From the outside, it still looks as if Ossip Gabrilowitsch had the call, with Arturo Toscanini and Sir Henry Wood, if available, also under serious consideration.

Hon. Frederick P. Cabot, president of the new board of trustees of the orchestra, was born in 1868. He graduated from Harvard, was assistant district attorney, became a member of the law firm of Hurlburt, Jones & Cabot, and retired from practice in 1916 to become justice of the Boston Juvenile Court.

Ernest Blaney Dane is president of the Brookline Trust Company, treasurer of the Massachusetts Forestry Association, a selectman of the town of Brookline, Mass., a trustee of the Danvers State Hospital for the Insane, and a director of the Boston Floating Hospital. He was the donor of the organ at the Harvard Club, Boston.

M. A. deWolfe Howe is the editor of the Harvard Alumni Bulletin and the Graduates' Magazine. In 1914 he published a book called "The Boston Symphony Orchestra," which is an historical account of that organization.

John Ellerton Lodge, son of Senator Henry Cabot Lodge, is curator of the Chinese and Japanese departments of the Boston Museum of Fine Arts.

Frederick Eldridge Lowell will, it is expected, become secretary and treasurer of the new corporation. Arthur Lyman, a lawyer, was once mayor of Waltham, Mass., and is a trustee of the Boston Athenaeum. Henry Buckland Sawyer, a banker, is treasurer of the Stone & Webster Management Association. Galen P. Stone, vice-president of the Boston Symphony Orchestra, Inc., is also a banker, a partner in the well known Boston firm of Hayden, Stone

& Co. Bentley Wirt Warren, lawyer, is now chief legal adviser to the United States Fuel Administration.

The Boston Symphony Orchestra is just finishing its thirty-seventh season. Major Higginson himself started out to be a professional musician and studied in Vienna and other European music centers from 1856 to 1860, when over long and over diligent practice broke down his

(Continued on page 8.)

SCHUMANN-HEINK LEAVES WOLFSOHN

Prima Donna to Sing Next Year Under New Management

After May 18, 1918, Mme. Schumann-Heink will sever her long standing concert and other relations with the Wolfsohn Musical Bureau. While she will appear in con-



LIEUT. JOHN PHILIP SOUSA.

The "March King," who is royal in his title and accomplishments, but democratic in spirit, idea and musical tendency. He was the first prominent American musician to offer his services to the Government after the United States entered the war, and he has been fittingly recognized by the administration in his appointment to a lieutenancy and to the position of head of the mammoth naval band at the Great Lakes Naval Training Station in Illinois. Sousa has been indefatigable in helping war charities, patriotic concerts and Liberty Loan drives. He will conduct the monster "Elijah" performance which is to be given at the New York Polo grounds on June 2. He is an ideal American musical citizen.

certs in America during the latter half of the season of 1918-19, she has not yet concluded arrangements for her new management at that time and thereafter. It is understood, however, that negotiations to that end are already in progress and considerably advanced.

At the present time Mme. Schumann-Heink is singing and speaking for the United States Government on behalf of the Third Liberty Loan, and when her present campaign is over she will take up the same work for the Red Cross throughout the United States, going to France later in the spring and singing and working there in the camps and as near to the trenches as she will be permitted.

No artist is more loved in the United States than Mme. Schumann-Heink, who has proved her great devotion to this country on many occasions long before the present war. She is full of gratitude toward the people of the United States and admits that to them she owes everything she possesses.

At the present time Mme. Schumann-Heink is at the very height of her artistic maturity, and her voice is more beautiful and glorious than ever. She ascribes that fact to the wonderful experiences she has gone through in singing at the various United States camps and naval stations for the boys of our Army and Navy.

There can be no possible doubt of the patriotism of Mme. Schumann-Heink, and the American people will continue to recognize her not only as a great artist who now is in her prime, but also as a self-sacrificing mother who has given four of her sons to the United States to fight for the cause of this country.

BOSTON DELIGHTED BY METROPOLITAN OPERA

New York Company Gives Splendidly Successful Week in Massachusetts Metropolis—All the Famous Stars Score Heavily—"Le Coq d'Or" a Huge Triumph

General Manager Gatti-Casazza, of the Metropolitan Opera Company, which gave last week a series of nine performances at the Boston Opera House—one on each evening through the week and three more on the afternoons of Wednesday, Friday and Saturday—has reason to feel proud, not only because of his extraordinarily artistic and effective productions, but also because of the enthusiastic reception of his operas by the huge crowds that

flocked to the Opera House for each performance. The singers—greater and lesser—conductors, orchestra, chorus, ballet, scenery, costumes and all the necessities came up to the very highest standards and combined to effect one of the most memorable operatic seasons in Boston's long musical history. Of the ten operas and the one ballet produced here, only five, "Tosca," "Aida," "Rigoletto," "Pagliacci" and "Butterfly," had been produced by the Metropolitan Opera Company in other visits to this city. Of the unfamiliar items in that company's repertoire, Leon's "L'Oracolo" and Rimsky-Korsakoff's "Le Coq d'Or" had never been given here; Bellini's "Puritani" had not been heard in Boston for over twenty years; Meyerbeer's opera of "Le Prophète" had never been produced in this city on the elaborate and brilliant scale with which Mr. Gatti-Casazza revived it, while Saint-Saëns' "Samson and Delilah" had been performed here only by the defunct Boston Opera Company.

Three New Singers

Three new singers of admirable ability were heard here for the first time. First of all there was Claudia Muzio, that charming and wondrously gifted young soprano, who left an altogether delightful impression by her aptitude as a dramatic singer in the title role of "Aida," as Bertha in "Le Prophète" and as Nedda in "Pagliacci"; Florence Easton, a sympathetic and finely finished soprano, heard as Ah-Yoe in "L'Oracolo," and Hipolito Lazaro, an excellent tenor, who sang the Duke in "Rigoletto" and Arturo in "Puritani." As Cavaradossi in "Tosca," John McCormack appeared here in opera for the first time since he sang Ottavio in Henry Russell's production of "Don Giovanni." Caruso sang two roles in which he was new to Boston, John of Leyden in "Le Prophète" and the heroic part in Saint-Saëns' "Samson and Delilah." Margaret Matzenauer was heard for the first time as Fides in "Le Prophète"; Scotti and Didur were new as Chim-Fang and Win-Shee in "L'Oracolo"; Mabel Garrison revealed her charming voice and uncommon skill as the Princess in "Le Coq d'Or," and Thomas Chalmers was a newcomer as the High Priest in "Samson and Delilah."

The resurrected "Puritani" introduced Barrientos, de Luca and Mardones in new roles. And, finally, the ballet was in no small measure responsible for the extraordinary success of "Le Prophète" and of "Samson and Delilah," besides miming the characters and the action of "Le Coq d'Or" and "The Dance in Place Congo."

Artistically, and probably financially, the Boston season of the Metropolitan Opera Company was a brilliant success, an experience that should merit a return next year for a longer season. The standard works, the revivals and the novelties were equally effective in displaying the great skill of the producers.

"Le Coq d'Or" Feature of Week

The most memorable event of the week was the altogether delightful and subtly seditious satire on the stupidity and selfishness of the czars and on the subjects who permitted such kings to rule, "Le Coq d'Or." Rimsky-Korsakoff's resentment at the Czar's bothersome interference with his work as the director of the Conservatory of Moscow, accentuated by his liberal opinions, was so forcibly expressed in this opera that it was censored and not permitted to be produced in Moscow or Petrograd until after the composer was dead. Fokine's novel scheme of performance—sitting and motionless singers and mute but active mimics—proves very effective when combined with the experienced conducting of Mr. Monteux; such miming as was done by Rosina Galli, Adolf Bolm, Queenie Smith, Giuseppe Bonfiglio and Ottokar Bartik, and sung as excellently as it was by Mabel Garrison, Kathleen Howard, Diaz, Didur and Ruysdael. The large audience that had gathered to see this far famed production was very enthusiastic, and the principals were recalled again and again.

(Continued on page 8.)

MILAN CAPTURED BY THE MILITARY BANDS OF THE ALLIES

**American, English, French and Italian Military Bands Play for the Red Cross—
Concert at La Scala Nets \$25,000—Two Hundred Thousand Hear Outdoor
Concert Before the Famous Cathedral**

Hotel Diana, Milan, Italy, }
March 10, 1918.

[A series of fine pictures of the events referred to in this letter were printed in last week's Musical Courier.—Editor's Note.]

On March 3 a concert took place at La Scala which is unique in the history of this famous theatre: a musical entertainment provided by military bands representative of the armies of Great Britain, America, France and Italy.

These bands had already played in Rome, and rumors of the frantic enthusiasm they had excited in the already temperamentally excited Italians had preceded them to Milan. The concert, which was to provide funds to be equally divided among the various Red Cross organizations of the Allies, was awaited with the very keenest anticipation. On Saturday afternoon the bands arrived from Rome, and as a mark of warm welcome a huge crowd assembled at the station to meet them. Forming up outside the station, the bands marched through the streets to their quarters, followed the whole way by the admiring inhabitants, the female portion of which showered them with violets thoughtfully procured beforehand for the occasion. In the evening a dinner was offered to the officers of the bands at which most of the prominent people of Milan took part, including the consuls of the allied nations.

The Concert at La Scala

The concert was announced to commence at 3.30 Sunday afternoon, and promptly to the minute the curtain was rung up. The bands occupied the whole of the immense stage. Great Britain was represented by the Coldstream Guards, Grenadier Guards, Irish Guards, Scotch Guards and Welsh Guards; America by the band of the Eighteenth Infantry (a regiment, so it is said, already in the trenches in France); France by the band of the Garde Republicaine, and Italy by the Carabinieri Reali. All the bands were in full dress uniform.

The Italians Begin

The Carabinieri opened the concert with a rousing rendering of the "Marcia Reale" ("Royal March"). This gave the audience, whose nerves were already strung to the highest pitch, an opportunity of giving vent to their feeling a bit, which they did with great gusto. The next item, again by the Carabinieri, was the symphony to "William Tell," followed by the overture to "Sigurd," both pieces being played finely. Maestro Cajoli is a very able band leader.

Then Came the Americans!

The Americans then got on to their feet and came forward for their turn, which was to provide the audience with an original treat: real American music rendered by real Americans. About fifty in number, tall, strapping fellows, they looked splendid. An extremely young conductor by the name of Darcy led them. Opening with the American national anthem, which was listened to with deep respect, they proceeded to rouse the house to great pitches of enthusiasm with some strenuous Sousa marches and rollicking ragtime two steps. These latter items proved among the greatest successes of the concert.

About fifty stockily built men of the Garde Republicaine then had their turn. This item had the assistance of the only soloist of the afternoon: Mlle. Roch, of the Comédie Française, who came through from Paris for the occasion to recite "L'âme de Rome," written expressly for this Italian tour. The poem, which is an exaltation of the immortality of Rome, was rendered with touching eloquence by Mlle. Roch. Flowers from all parts were showered on her as the poem was finished, and M. Balay, conductor of the band, seized the opportunity to call for the "Marseillaise," in which the audience wholeheartedly joined. The band of the Garde Republicaine then treated the audience to some classical music, including the difficult overture to Berlioz's "Benvenuto Cellini." A piece of M. Balay's own composition entitled "Armorique," which proved to be a Breton rhapsody, was very well received. Mlle. Roch again appeared, this time wrapped in a French tricolor, to recite "En avant, en avant" of Deroulede. This she recited to an impressive accompaniment of drums. The lines quite electrified the audience, which joined in with one voice to the refrain of "En avant, en avant!" The band then struck up "Salut au drapeau" and enthusiasm again grew to tremendous heights.

Next Great Britain

Great Britain had a distinct advantage over the other countries represented at this concert in the fact that her band was five times as large as any other. As 250 Britishers came forward to do their part, they cut a magnificent figure in their historic dress with their scarlet jackets embroidered with gold and the tall black busbies. Led by Major Mackenzie Royan, they opened with the national anthem, following with some dances of Edward German. When these were finished the audience, which had manifested signs almost of impatience, cried out for "Tipperary." It was instantly conceded, and every one, soldiers and audience alike, joined in the chorus. It was obvious that the number of voices coming from the public by far exceeded that coming from the stage, so the grave old conductor turned toward the majority and conducted the chorus with his back to the soldiers. The culminating success of the concert, however, took the form of an exceedingly nice surprise which the British bands had pre-

pared. When the furore had subsided after "Tipperary" the Britishers, first pianissimo and gradually swelling to great volume, played the "Hymn to Garibaldi," so dear to all Italians.

An original incident, quite pleasing to the eye, was the selling of the programs. These were sold by the ladies of the Red Cross who were arrayed in characteristic costume. The incident was original, because this is the first occasion that the Red Cross has permitted its female members to appear at a public function in full dress. The programs were very elegant and will be a nice souvenir of the concert. It is announced that the proceeds amounted to over 125,000 lire (about \$25,000).

On leaving La Scala after the concert, huge crowds had assembled. The bandsmen, in traversing the "Galleria Vittorio Emanuele" (the great glass roof arcade which connects the Piazza del Duomo with the Piazza della Scala) had to run a dense gauntlet of violets which the seething masses literally rained on them. In the evening the Prefect of Milan, Conte Olgiati, offered the officers of the bands and the consuls of the allied nations a dinner at Cova's. On Monday afternoon another entertainment was given by the bands exclusively to wounded and disabled soldiers at the Teatro Lirico.

In the Piazza del Duomo

On Tuesday afternoon a great demonstration was announced to take place in Piazza del Duomo in the form of an open air concert. On a huge provisional wooden structure erected in front of the famous cathedral the



Mlle. ROCH.

Of the Comédie Française, waves the French flag as the band of the Garde Republicaine plays "La Marseillaise," and a detail of soldiers from various branches of the French army (a Chasseur Alpine is visible) stand at salute.

bands were to play and repeat the concert at La Scala. This concert was for the populace. At La Scala only a few thousands had been able to assist at the music, and they were the chosen few. In the Piazza del Duomo there were no restrictions, no entrance fees, and the humblest had just as much right to a front place as the greatest—there was room for over two hundred thousand.

The bands met and formed up in one of the quadrangles of the Castello Sforzesco (the famous old citadel of Milan, the ancient seat of the Dukes of Milan). At 2.30 prompt the sound of trumpets announced to the huge crowds lining the streets which led from the Castle to Cathedral Square that the procession was about to begin.

The Parade to the Square

It was a truly magnificent sight and a rare one for the Italians to see the procession of different uniforms filing through the ancient gateways of the old castle headed by a platoon of light cavalry with swords drawn. The short distance from the Castello to the Piazza del Duomo was made amid the greatest enthusiasm from the crowds and a regular downpour of flowers from the windows and balconies of the houses lining the streets. Patriotic hymns and rousing marches were executed until the procession arrived at its destination.

The Outdoor Concert

The concert was practically a repetition of that at La Scala. The Carabinieri Reali again took the lead with the "Marcia Reale" in which over a hundred thousand voices joined in. A fantasia on Verdi's "Vesperi Siciliani" and the symphony to "Rigoletto" followed. Next the Americans rattled out "The Stars and Stripes Forever" and other popular American airs. As the last one was finished, a general encore was requested and granted. At this juncture two great aeroplanes appeared over the Piazza and caught the attention of every one. Operations were momentarily sus-

pending and all eyes fixed on the enormous air craft which continued to circle lower and ever lower. They descended until they seemed to be passing under the golden madonna on top of the cathedral spire, and then circling round and round the Piazza, they threw out quantities of leaflets to salute the Allies and invite the people to subscribe to the new Italian war loan. The aeroplanes departed, the Garde Republicaine struck up the "Marseillaise" and Mlle. Roch again enwrapped in a French tricolor once more recited "En avant, en avant." An overture of Massenet was executed by the French and then they gave way to the British guardsmen. The 250 guardsmen in the gold and red and tall busbies made a remarkable picture, which stood out sharply in front of the wonderful old cathedral with a blazing sun pouring down on them. The national anthem, and a fantasia on "Aida" was played and then "Tipperary," which had to be repeated several times. The execution by the British of the "Hymn to Garibaldi" the Italian Royal March and the "Brabançonne" brought the concert to a close. It was quite a long time, however, before the bandsmen were able to reach the camions which were lined up near at hand to take them away. Much handshaking and embracing had to be endured good humoredly before the crowd was content to cry "enough." Places on the balconies had been sold for the concert and these realized a sum of 30,000 lire.

Two Hundred Thousand People

The Piazza del Duomo presented a wonderful sight. Approximately two hundred thousand people were awaiting the arrival of the bands. All traffic and trade had been suspended for the day and every one was on holiday. Access to the Piazza could be had only by the five great thoroughfares leading to it, and egress by the five small thoroughfares. Thousands of flags decked the building facing the Piazza and every window and balcony had its complement of people with their masses of flowers ready to be thrown down as the bandsmen passed underneath.

Departure of the Bands

At 6 o'clock the same evening, a tea was offered to all the bandsmen at Cova's by the proprietors. The next morning at 8 o'clock, the four bands left Milan, affectionately saluted again by a great crowd which had assembled at that early hour outside the Central Station. The Carabinieri Reali returned to Rome, and the other three to France via Turin where they were to be entertained by another official dinner before boarding the train again for home. C. C.

THE BETHLEHEM BACH FESTIVAL

Dr. Wolle Provides Interesting Programs and Excellent Soloists

The demand for tickets for the 1918 Bethlehem Bach Festival, to be held at Lehigh University on Friday and Saturday, May 24 and 25, is of a nature to indicate wide agreement with the viewpoint expressed by The Outlook: "This annual festival is something that not even the world war ought to be allowed to interfere with. There are some things which, even for the great Allied cause, we are not yet called upon to sacrifice, and this is one of them."

The program arranged by Dr. J. Fred Wolle, conductor of the Bach Choir, for the coming festival has a peculiar religious appeal. It includes the Mass in B minor, the regular second day offering of the Bethlehem singers and a first day list embracing: Cantata, "My Spirit Was in Heavenness;" Actus Tragicus, "God's Time Is the Best;" double chorus, "Now Shall the Grace;" Tombeau, "Ode of Mourning;" and "Magnificat." The Friday sessions will begin at four and at eight. As usual, the Saturday hours will be two and five, permitting attendants to take trains to points East and West.

In view of the crowded condition of hotels and boarding houses, due to the great expansion of the Bethlehem Steel Company's plant, many citizens of Bethlehem have agreed this year to open their homes to visitors at moderate rates as a matter of civic pride. It is expected that the hospitality afforded will exceed anything in previous years.

All rehearsals are now being held in Packer Memorial Church on the University campus, where the festival will take place. Dr. Wolle is pleased, it is understood, with the progress his singers are making. The experience gained in the New York concert of the choir with the New York Philharmonic Society last January was of especial benefit to the new members of the organization.

Dr. Wolle recently announced the soloists for the festival, as follows: Friday, soprano, Mildred Faas; alto, Emma Roberts; tenor, Nicholas Douty; bass, Charles Trowbridge Tittmann. Saturday, soprano, Mae Hotz; alto, Merle Alcock; tenor, Mr. Douty; bass, Mr. Tittmann.

The accompaniment will be by players of the Philadelphia Orchestra and by T. Edgar Shields, organist. The Moravian Trombone Choir will announce the opening of each session of the festival from the tower of Packer Church. The singers have been rehearsing three times each week, each rehearsal lasting two hours or more. On Monday evening, the singers gather in the chapel of the Moravian Seminary and College for Women, which is their winter rehearsal home. On Thursday evening and on Sunday afternoon more elaborate rehearsals take place in Packer Memorial Church on the Lehigh University campus, where the festivals have been conducted each year since their revival in 1912.

The membership of the choir this year includes many new singers whose voices furnish the fresh and enthusiastic element that Dr. Wolle regards as vital. There remains, however, a large percentage of veteran singers, some of whom have taken part in all of the festivals since their inception in 1900.

The quality of this year's choir was attested in the concert with the New York Philharmonic Orchestra in Carnegie Hall, New York City, on January 26 last. The standard was then pronounced by critics to be up to the best Dr. Wolle has ever achieved with this exceptional organization. The effect of this New York appearance, particularly with the younger singers, has been marked. It is no exaggeration to say that the approaching festival will be better because of this New York concert.

CELLAR THE FAVORITE AUDITORIUM IN THE PARIS OPERA HOUSES

**Audiences Descend Quickly on Air Raid Signal—Opéra Revives Rameau's "Castor and Pollux"—Some Theatres Abandon Evening Performances—
"Bonjour, Grosse Bête Berta!"**

30 Rue Marbeuf (Champs-Élysées),
Paris, March 28, 1918.

The revival of "Castor and Pollux" at the Opéra does infinite credit to Director Rouché's desire to do justice to French national art. Rameau's "Castor and Pollux" has been neglected since 1784, that is, 133 years. The present director of the Opéra has introduced certain innovations, whose revival he numbers the two hundred and fifty-fifth representation of the work. In "Castor and Pollux" dancing absorbs much of one's attention; there are five acts and, it may be said, five great ballets: "Athletes" in the first, then "Celestial Pleasures," followed by "Demons," "Shades," and "Stars." The personages were interpreted by the entire corps du ballet, with Anna Johnson in the rôle of Hébé; Aida Boni (a remarkable dancer) and Jeanne Dumas as contrasting shades, and Albert Aveline, whose spirited finale was a marvel.

In the third act the infernal choruses which accompany the fantastic dances of the demons are sung at the back of the orchestra, under the stage, thus acquiring a strange and satisfying demoniacal effect for the voices. As to the numerous dances, it might be objected that they impede the action of the tragedy, but their beauty gives relief to the dark sombreness of the opening scene in the first act.

Rameau conceived his tragedy in true classic form and carried it out with sustained skill. The first act rises to a grand height of expression, and no less high is the calm serenity, joy and gladness of the shades in their happy isles.

The singers have not the easiest of tasks in their interpretation of Rameau's opera; but they were thoroughly equal to it. Germaine Lubin as Télémaque, Mme. Vallandri as Phoebe, Plamondon as Castor, Lestelly as Pollux, and M. Gresse as Jupiter, all shared in the honors and plaudits accorded this artistic and magnificent spectacle under the capable directorship of M. Bachelet. M. Dresca, who drew the sketches for the scenery and costumes, proved himself a fine painter.

Lectures at the Lyceum Club

The Lyceum Club of Paris (American Group) arranged a series of conferences as the result of inquiries received by the club from America as to the effect of the war on the arts. Four conferences or lectures thus far given are: "Le Théâtre pendant la Guerre," by Pierre Veber, dramatist and critic; "Les Effets de la Guerre sur la Littérature," by Gaston Deschamps, editor of the *Revue des Deux Mondes*; "Les Effets de la Guerre sur les Arts," by André Michel, author of "Histoire de l'Art," and "Les Effets de la Guerre sur la Musique," by Louis Schneider, musical critic of the *Paris Gaulois*.

The inspiration of these conferences on the influence of the war on arts and letters lay in the repeated questions on this subject addressed to the club by Americans. On presenting the idea to eminent authorities here, the keen interest it excited was a revelation of that intense intellectual and artistic spirit that lives and thrives in France in spite of war and invasion. The conferences were, each and all, of illuminating and historic value, and of international importance. The most interesting, perhaps, to MUSICAL COURIER READERS will be the fourth lecture, "The Effects of the War on Music," which was given by Louis Schneider, a Paris musical critic of wide experience, who ably review the gradual revival of musical life in Paris since the critical period in the beginning of the war. The lecturer showed that, apart from the closing of the Paris Opéra for a time, opera at the Opéra-Comique and other theatres had never ceased, nor concert giving and music making generally; that musical artists, especially singers, and dramatic artists, too, had been most generous in singing and playing for the benefit of war charity from the beginning of the war to the present time, sharing their talent and their purse for the sake of the suffering.

After the conference, examples of war time music were given by Charlotte Lormond, of the Opéra, and M. Vianence, of the Opéra-Comique. The program follows:

Aux morts pour la Patrie Henri Février
Noël des Enfants qui n'ont plus de Maison Cl. Debussy
Le Rhin Allemand (A. de Musset) F. Maguère
La lettre de Jean Pierre Xavier Leroux
Honneur à l'Amérique C. Saint-Saëns
(With chorus of young women's voices)

Among the large and appreciative audience was Mrs. William G. Sharp, wife of the American Ambassador.

The Late Lili Boulanger

Lili Boulanger, whose untimely death has already been noticed in this paper, was working upon Maurice Maeterlinck's "Princesse Malène" to the last in spite of her terrible suffering. Her musical collaboration was most appreciated by the author, who saw in the sensitive musician a sister soul to his "Princesse Malène." Lili loved this exquisite creation and ardently wished to finish her musical adaptation of it, but the summons came too soon. Her sister, Nadia Boulanger, will add the last notes to the score. Other works of the gifted young artist will be heard and live unforgettably among lovers of true music. The gifted young dead musician gave promise of being the most talented woman composer we have known.

American Musician Dies in Paris

J. Franklin Alderfer, staff secretary of the American University Union in Europe, who died of tubercular meningitis at the American Hospital at Neuilly after an illness of less than two weeks, had been professor or organ playing at the Conservatory of Music of Oberlin College for over ten years. He graduated in 1903 from the conservatory with the degree of Mus. Bach., and studied in Paris for two years under distinguished teachers. He arrived in Paris to take charge of his position of staff secretary in January last. Mr. Alderfer has completed a volume on

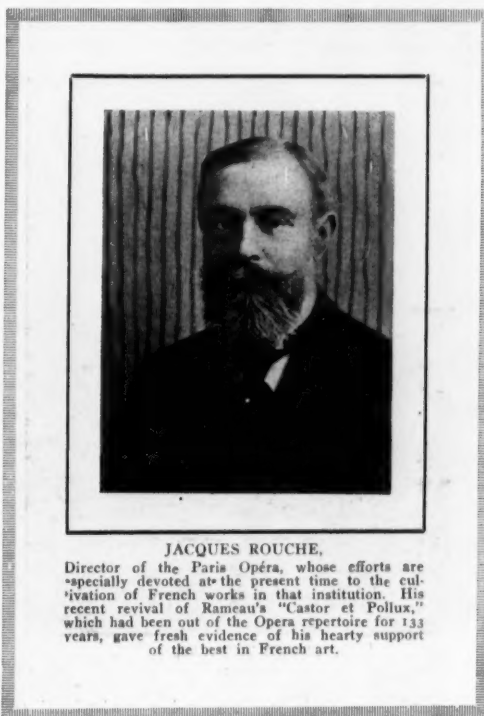
"Organ Playing," which is being published in New York. He is survived by his mother, Deborah Alderfer, of Mayfield Heights, Cleveland, Ohio.

The Late Théo Ysaye

Théo Ysaye, one of the most eminent representatives of Belgian musical art, composer and pianist, has died at Nice, aged fifty-three years. His health had been very precarious since the beginning of the war, but it was hoped a sojourn in the south of France might have restored him. He was, like his celebrated brother, a thorough musician, skilled in all musical subtleties of sentiment and technic. He was a former pupil of César Franck and had one of his first works, a concerto for piano, played at the Concerts Colonne, and at the Société Nationale the quintet for piano and strings which has been adjudged one of the most interesting of chamber music works of the later years. Théo Ysaye also leaves some symphonies and symphonic poems, three concertos and a "Requiem."

Election of Widor's Succession

The Académie des Beaux-Arts has declared the chair vacant in the section of musical composition which Charles M. Widor had occupied before his election to the perpetual secretaryship of the society. The candidature will



JACQUES ROUCHE.

Director of the Paris Opéra, whose efforts are specially devoted at the present time to the cultivation of French works in that institution. His recent revival of Rameau's "Castor et Pollux," which had been out of the Opéra repertoire for 133 years, gave fresh evidence of his hearty support of the best in French art.

be communicated to the Academy April 13, and the election will follow a week later. That gifted composer, the late Claude Debussy, had been suggested as one to fill the vacant chair.

Orchestral Concerts

At the Colonne-Lamoureux concert, Sunday, March 17, Gabriel Pierné offered a program composed entirely of French music, a "Triptyque symphonique" by D. V. Fumet (first audition); the excellent and classic third symphony by A. Gedalge, and Debussy's "Iberia"; Magdeleine Greslé sang well known poems by Duparc ("La Vie antérieure"), by César Franck (nocturne), and Debussy ("Trois Ballades de Villon").

Sunday, March 24, the Colonne-Lamoureux program consisted of works by Weber and Mozart, Saint-Saëns (C minor symphony with organ), André Wormser and Sylvio Lazzari. The orchestra was at its post in full force, but the "berloque" as sounded by Paris firemen seems to have made cellars and caves favorite places of resort momentarily! The siren voice of "Bertha," the long range cannon, calling from afar also beguiled many to these primitive dwelling places! Ketty Lapeyrette sang "Soeur Anne" (first audition), by M. Wormser, and the "Fiancée du Timbalier," by Saint-Saëns, with her splendidly dramatic voice. M. Chevillard has done well to give Lazzari's "Effet de Nuit" again. He played it in remarkable style.

Orchestras on Tour

The Orchestra Colonne-Lamoureux will follow Edouard Risler and the Société des Instruments à vent (Society of Wind Instruments) to Switzerland when their present successful tournée is ended.

The Société des Concerts du Conservatoire, conducted by André Messager, won a big triumph last year in Switzerland over German orchestras; this year they will seek laurels in Spain.

The Padeloup Concert

The seventh Padeloup concert was brilliantly opened by Rhené-Baton with Lalo's symphony in G minor and as admirably terminated with Saint-Saëns' symphony with organ. He also gave a clever and charming interpretation

of M. Roussel's "Festin de l'araignée" and an integral performance of the fourth "Béatitude" of César Franck. Chausson's admirable "Caravane" and Berlioz's "Invocation à la Nature" ("Damnation de Faust") gave scope for the splendid voice of M. Franz and the consummate art of Jan Reder.

At the Padeloup concert of last Thursday, Rhené-Baton gave the first audition of one of the finest scenes from Chausson's "Roi Arthur." His program ended with the second symphony of Saint-Saëns. Between these two works were given Bizet's "L'Arlésienne," the "Entr'acte symphonique" from Bruneau's "Messidor," and Maurice Ravel's "Ma Mère l'Oye." MM. Albers and Reder were the vocal artists.

The Poulet Quartet

Gaston Poulet, his string quartet and Mlle. Poulet, played with charming distinction Maurice Ravel's quartet and Claude Debussy's sonata, followed by a first audition of Alexandre Cellier's quintet.

A Droll Mistake

Recently one could read on the billboards of the Opéra: "Faust"; rôle of Méphisto will be played by Germaine Lubin, that of Marguerite by M. Delmas. Needless to explain that this novel distribution of parts was not put into execution—but was due to the printer's "devil," to get even with the other one in the play!

Change in Theatre Time

Owing to the German cowardly night raids over Paris, slaying women and children, several theatres have abandoned evening performances and are giving matinees only. At the State-subsidized theatres the following arrangements have been made: Comédie-Française, Opéra, Opéra-Comique and Odéon, performance will be stopped and the audience invited to descend to the cellars, which afford the maximum degree of security.

The audiences at the Gaité-Lyrique will be able to choose between the cellars under the theatre or those of a building close by.

At the Trianon-Lyrique it is a question of suppressing the evening performances and giving matinees only. Meanwhile, the audiences will be directed to cellars near at hand.

"Bonjour, Grosse Bête Bertha"

Parisians love novelty! To be awakened as a population to the sound of the policemen's drum (and whistle, not fife) gave her a new sensation. The guardians of the peace had not often practised this musical instrument of late years, so their playing gave rise to much merriment. The croaking voice of the "Big Bertha," the long range bombarding cannon, coming from afar, caused the Paris urchin, always a mocking sprite, endless amusement. "Bonjour, grosse bête Bertha," cried they as every quarter-of-an-hour she emitted her long distance shout.

COMTE DE DELMA-HEIDE.

BRACALE OPERA AT PONCE

A large and enthusiastic audience was present when the Bracale Opera Company opened its short season at Ponce, Porto Rico, with "Aida" on Tuesday evening, March 26, at the La Perla Theatre. Poli Randacio (Aida), Palet (Radames) and Ordonez (Amonasro) were all three in excellent voice. Lazzari sang the part of the High Priest and Eubank that of Amneris. Under the baton of Giorgio Polacco, the orchestra gave a finished performance. On the following evening Puccini's perennially popular "Mme. Butterfly" attracted another large crowd to the La Perla. The cast was headed by Edith Mason and Giuseppe Vogliotti, and a remarkably fine performance was given. Cio-Cio-San is a rôle in which Miss Mason's beautiful voice shows itself to advantage and her acting of the character may really be called extraordinary. In the duet scenes with Vogliotti (Pinkerton) the two voices blended with a beauty of tone seldom attained even at the La Perla, a theatre which has heard many great artists in "Butterfly." Others in the cast were Wieneskaya as Suzuki, Caronna as Sharpless, and Ventura as Goro. Polacco conducted with his accustomed mastery, his reading revealing the beauties with which the score abounds.

Ponchielli's opera "Gioconda" was performed on Monday evening, April 1, and Poli Randacio as Gioconda confirmed the splendid impression she had made previously in the rôle of Aida. Vogliotti made a manly and charming Enzo, his warm dramatic action making a very favorable impression. He sang with excellent diction and beauty of tone, and his "Cielo e mar" in the second act richly deserved the applause which he received. Ordonez made an admirable Barnaba, and he sang the "Barcarola" with success. The minor rôles were effectively taken and the chorus was satisfactory. Polacco's handling of the orchestra is one of the great musical delights of this very artistic performance.

After the completion of the engagements at San Juan and Ponce, the company played in some of the smaller towns, presenting Boito's "Mefistofeles" in Arecibo on April 10, with Edith Mason, Jose Palet and Nicoletti Korman in the principal rôles; and "Bohème" at Mayaguez on April 7, with Edith Mason, Giuseppe Vogliotti, Maria Alemanni and Augusto Ordonez.

Impresario Bracale has changed his plans to some extent and the company is now taking a much needed vacation in Porto Rico until May 10, when the season there will be resumed with a series of special performances with Maria Barrientos, the Metropolitan coloratura, added as a special attraction. The trip to Caracas will not begin until June. Bracale visited New York the week of April 7 and arranged for the Barrientos engagement.

Ornstein to Play with Philadelphia Orchestra

Leo Ornstein has been engaged by the Philadelphia Orchestra for an appearance with that distinguished organization, under Leopold Stokowski, November 1 and 2, 1918. Last week at Philadelphia, Hans Kindler played for the second time Ornstein's sonata for piano and cello, with the composer at the piano. On each occasion the audience, comprised of Philadelphia's most distinguished musicians and music lovers, without exception gave unstinted praise to the young American composer's interesting work. Leopold Stokowski was particularly loud in his praise.

METROPOLITAN OPERA

(Continued from page 5.)

The casts for the week follow:

Monday, April 22, Meyerbeer's opera:

THE PROPHET

John of Leyden Enrico Caruso
 Fides Margaret Matzenauer
 Bertha Claudia Muzio
 Jonas Rafaelo Diaz
 Mathisen Louis d'Angelo
 Zacharia José Mardones
 Count Oberthal Leon Rothier

Principal dancer: Rosina Galli
Conductor: Artur Bodanzky

Tuesday, April 23, Puccini's opera:

TOSCA

Flora Tosca Geraldine Farrar
 Mario Cavaradossi John McCormack
 Baron Scarpia Antonio Scotti
 Cesare Angelotti Giulio Rossi
 The Sacristan Pompilio Malatesta

Conductor: Roberto Moranzoni

Wednesday afternoon, April 24, Verdi's opera:

AIDA

The King Basil Ruysdael
 Amneris Margaret Matzenauer
 Aida Claudia Muzio
 Radames Giovanni Martinelli
 Ramfis José Mardones
 Amosaro Pasquale Amato

Principal dancer: Quessie Smith
Conductor: Roberto Moranzoni

Wednesday evening, April 24, Verdi's opera:

RIGOLETTO

The Duke Hipolito Lazaro
 Rigoletto Giuseppe de Luca
 Gilda Maria Barrientos
 Sparafucile Leon Rothier
 Maddalena Kathleen Howard
 Monterone Giulio Rossi

Conductor: Gennaro Papi

Thursday, April 25, Leno's opera:

L'ORACOLO

Win-Shee Adamo Didur
 Chin-Pen Antonio Scotti
 Hoo-Tsin Giulio Rossi
 Win-San-Luy Paul Althouse
 Ah-Yoe Florence Easton
 Hoo-Quee Marie Matfield

Conductor: Roberto Moranzoni

followed by Leoncavallo's opera:

PAGLIACCI

Nedda Claudia Muzio
 Canio Enrico Caruso
 Tonio Pasquale Amato
 Beppe Angelo Bada
 Silvio Mario Laurenti

Conductor: Roberto Moranzoni

Friday afternoon, April 26, Rimsky-Korsakoff's opera-pantomime:

LE COQ D'OR

The King Mr. Didur, Mr. Bolm
 The Princess Miss Garrison, Miss Galli
 The Antrologer Mr. Diaz, Mr. Bonfiglio
 The Prince Mr. Audisio, Mr. Hall
 The General Mr. Ruysdael, Mr. Bartik
 The Housekeeper Miss Howard, Miss Smith
 The Golden Cock Miss Sparkes

Conductor: Pierre Montaux

followed by Gilbert's ballet-pantomime:

THE DANCE IN PLACE CONGO

Aurore Rosina Galli
 Remon Giuseppe Bonfiglio
 Numa Ottokar Bartik

Conductor: Pierre Montaux

Friday evening, April 26, Puccini's opera:

MADAMA BUTTERFLY

Cio-Cio-San Geraldine Farrar
 Suzuki Rita Fornia
 B. F. Pinkerton Fernando Carpi
 U. S. Consul Sharpless Antonio Scotti
 Goro Angelo Bada
 The Uncle Priest Basil Ruysdael

Conductor: Gennaro Papi

Saturday afternoon, April 27, Saint-Saëns's opera:

SAMSON AND DELILAH

Delilah Julia Clausen
 Samson Enrico Caruso
 The High Priest Thomas Chalmers
 Abimelech Louis d'Angelo
 An Old Hebrew Leon Rothier

Principal Dancer: Rosina Galli
Conductor: Pierre Montaux

Saturday evening, April 27, Bellini's opera:

I PURITANI

Lord Walton Giulio Rossi
 Sir George José Mardones
 Elvira Maria Barrientos
 Henrietta Flora Perini
 Lord Arthur Hipolito Lazaro
 Sir Richard Giuseppe de Luca

Conductor: Roberto Moranzoni

"THE MAGIC OF YOUR EYES" HEARTILY ENDORSED

M. Witmark & Sons, publishers of "The Magic of Your Eyes," by Arthur A. Penn, have been receiving letters from all over the country endorsing the delightful ballad. Elsie Baker: "When I first saw your charming song, 'The Magic of Your Eyes,' I was desirous of making a record of it, but was told it had been made. It is very lovely!"

Dudley Buck, the well known New York teacher, has written the following: "I have used 'The Magic of Your Eyes' with several pupils, who have enjoyed it very much. It is a good teaching song, well written for the voice."

Recently Leon Rice gave a recital in Atlantic City. His program included the Penn song, to which the Atlantic City Union made this reference: "The Magic of Your Eyes" was given exquisite treatment by Leon Rice and it delighted every one."

Dingley Brown, organist and musical director of the Rialto, the largest picture house in Lincoln, Nebraska, played "The Magic of Your Eyes" three times a day for three consecutive days one week and the following week the orchestra rendered it. Mr. Brown's letter reads, in

part: "I want to thank you for 'The Magic of Your Eyes.' It is one of the best songs I have seen in some time and one that is certain to become very popular. I have already heard it whistled on the streets, which proves it has a taking and haunting melody."

Sara Curtis, of the Lakewood School of Music, Lakewood, Ohio, used "The Magic of Your Eyes" on six out of seven programs. Her musicales usually have an attendance of three hundred people and they never have failed to respond to the "magic" appeal of the new song, which is having such a success.

Another singer of local prominence in Wheeling, West Va., is Marguerite Virginia Hall, who is touring Ohio in concert work. Miss Hall has featured Mr. Penn's song on all her programs. She has sung it over twenty times this month and says that it was not only enthusiastically received each time, but it had to be repeated numerous times.

Raoul S. Bonanno, a member of the Four Artists' Concert Company, is another to endorse "The Magic of Your Eyes." The Duc di Misilmeri, which is his title in private life, sang in opera in Paris. Since his arrival in America he has confined his activities to concert work.

The Cadman Concert Company, which is now going over the Radcliffe Chautauqua Circuit of forty-two weeks through the South, feature both "The Magic of Your Eyes" and "There's a Long, Long Trail," by Zo Elliott, both Witmark publications.

Marie Tiffany Re-engaged at Metropolitan

Marie Tiffany, Metropolitan soprano, is a busy artist these spring months. In the first place, she just signed up with the Metropolitan for another season, the third consecutive one; and in the second place she is putting her shoulder to the wheel, or perhaps one should say her voice to the wheel, to help the war along in every way a woman artist can, singing at the various camps in the

MARIE TIFFANY,
Soprano.

vicinity of New York as often as her professional engagements allow. Besides appearing at various service clubs in New York itself she has sung often at Camp Mills, and recently at Camp Alfred Vail, Little Silver, New Jersey. She is also helping in the Liberty Loan campaign, singing on Tuesday of this week at Bamberger's, Newark.

A recent appearance was a joint recital with Merle Alcock, contralto, and Irma Seydel, violinist, in West Orange, New Jersey. Miss Tiffany's beautiful voice and splendid singing won for her her usual success. During the spring Miss Tiffany will tour in the series of tone test recitals for one of the largest talking machine companies.

Rudolph Ganz to Visit Europe

Rudolph Ganz, the Swiss pianist, is probably the first of the group of prominent instrumentalists who have made America their home since the outbreak of war, to consider seriously a return to Europe "while the battle rages." Mr. Ganz has made all arrangements to leave these shores next August, planning to return again about Christmas time. He will go directly to Paris, on the invitation of his friends, Isidore Philipp, the well known pianist and pedagogue, and Gabriel Pierné, the eminent composer and conductor of the Colonne Orchestra, under whose baton he will play the Beethoven "Emperor" concerto. A recital for the benefit of the "Société Mutuelle des Professeurs du Conservatoire" has also been arranged. In addition to these engagements Mr. Ganz will appear at important concerts, and will play in as many camps and hospitals in France as time will permit.

Mr. Ganz will, of course, visit his native Switzerland, where he will have engagements with all the leading orchestras, and where he hopes to give a number of concerts for charity. Two appearances in London will be an important feature of the trip, one with orchestra, the other, a recital. "Just to show Europeans the wonderful strides America has been making in the realm of music," to quote the pianist's own words, he will feature a group of American compositions at all of his recitals.

Returning to America, via Havana, where he will have three appearances, Mr. Ganz will be heard again in New York, January 12, 1919, when he will play the Tchaikowsky concerto.

BOSTON ORCHESTRA

(Continued from page 5.)

health, and he returned to America just in time to enter the army of the North, making a long and honorable war record for himself during the Civil War. After the war he went into business as one of the founders of the famous Boston banking house of Lee, Higginson & Co.

It had been a long cherished desire of his to have an orchestra "which should play the best music in the best way," and which should give concerts open to persons able to pay only a small price.

On March 30, 1881, he announced his plan in the Boston newspapers. He was to bring together an orchestra of sixty players, who were to be fairly well paid and also to enjoy the benefit of "careful training." There were to be twenty concerts in the season, beginning in the middle of October and lasting till the middle of March. Music Hall was to be the place of performance, and the prices of admission were to range from 25 to 75 cents. Every concert was to be preceded by what was in those days called a public rehearsal, an institution familiar to older Philharmonic subscribers.

George Henschel was engaged as the first conductor, and the initial concert took place on October 22, 1881. The concertmaster of the young organization was Bernard Listemann, who was succeeded several years later by Franz Kneisel. He in turn was succeeded by Anton Wittek, who is still concertmaster. In the orchestra's first season the projected twenty concerts were given, and at the last Beethoven's ninth symphony was performed.

Henschel was conductor for three seasons. He gave way to Wilhelm Gericke, of Vienna, who immediately began a vigorous reorganization of the body. One of his first acts was the engagement of Franz Kneisel in 1885.

Charles Martin Loeffler, the distinguished composer, sat at the first desk with Kneisel, and at the second desk of the first violins were Timothee Adamowski and Otto Roth, the latter still a member of the orchestra. Several other distinguished artists of the ensemble, including Georges Longy, the oboist, were engaged at this time.

Gericke was succeeded by Arthur Nikisch, whose term was four years; Nikisch by Emil Paul, whose career as conductor was the cause of considerable discussion because of his departures from the orchestra's traditions of finish of style. Mr. Gericke was recalled in the autumn of 1898, and remained till the spring of 1906. Dr. Karl Muck, of Berlin, was then engaged, and made his debut as conductor of the orchestra in the autumn. He was recalled to Berlin, and Max Fiedler, of Hamburg, led for four years, 1908-12, when Muck returned, continuing as conductor until his recent arrest.

Frothingham Announcement

The concert bureau of John W. Frothingham, Inc., will, after May 1, 1918, be closed for the duration of the war. This decision has been made by reason of the continued absence of Mr. Frothingham in Europe. He left in August, 1917, under commission from the American Red Cross, to investigate conditions in Serbia. On his way back, he received and accepted a further commission from the Red Cross to take charge of an important branch of Serbian relief work. He has been in that country ever since and is likely to remain there at least until the end of the war.

Mr. Frothingham takes this opportunity to express his appreciation of the cordial co-operation he has had in all directions of his work of developing the bureau, and also his gratitude for the loyal and efficient service rendered by his staff in conducting the bureau unaided during the past season. After May 1 all communications for the bureau should be addressed to the vice-president, Theodore L. Frothingham, at 32 Liberty street, New York City. No one other than the officers of the company is in any way authorized to represent the bureau.

Rubinstein's Fifteenth Annual Breakfast

Great preparations are under way for the Rubinstein Club's annual breakfast, which is to be a Red, White and Blue War Breakfast, and wholly patriotic this year. It will be offered as usual in the ballroom of the Waldorf-Astoria, New York, on May 4. President Mrs. William Rogers Chapman has prepared many new features and surprises for this occasion. A song recital will be given by Lucy Gates. The assemblage will hear addresses by prominent men in the nation's affairs who have been invited and have expressed their intention of attending. The upper tier of boxes will be reserved and at the disposal of our boys in khaki and blue. Mary Jordan Baker and her assistants may be applied to by subscribers for the Liberty bonds at the close of the breakfast. This will close the drive of the club begun by James Heron at the last afternoon musicale, given on April 20. Response to the call thus far has been generous. Invited guests of honor are: Mrs. Charles S. Whitman, Major General Wood, Theodore Roosevelt, Burr McIntosh, John McCormack, Pat O'Brien, Douglas Fairbanks, Mary Pickford, Geraldine Farrar, Amelita Galli-Curci and Rosa Raisa.

Frieda Hempel Buys More Bonds

Frieda Hempel, already a large investor in Liberty Bonds, added \$2,800 more to her holdings last Saturday night. It all happened at the Eltinge Theatre where Miss Hempel went to see "Business Before Pleasure."

After Barney Bernard and Alexander Carr had spent one act in a "movie failure" that moved the audience to shrieks of laughter, Percy Hemus, baritone, now in the service, came out with his chorus of thirty sailor lads to sell bonds. A man in the audience offered \$100 for every \$1,000 taken. Miss Hempel took the first \$1,000. (Loud applause.) Percy Hemus made another drive and Miss Hempel bought again. (Loud applause.) Then she bought another \$800. And when the cheers had died away for her, "Potash and Perlmutter" began the movie business in Act II in an orthodox, professional way.

Miss Hempel thinks the play would make a good comic opera.

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ARMAND VECSEY TO CONDUCT DEBUSSY MEMORIAL CONCERT

Mary Garden Will Be the Soloist Under the Vecsey Baton

Armand Vecsey, whose picture is on the front page of the *MUSICAL COURIER* this week, is to conduct the big Debussy Memorial Concert to be given at Carnegie Hall next November, with Mary Garden as the soloist. The famous prima donna has sung under the Vecsey baton on a previous occasion and expressed her desire to repeat the experience early and often. Recently, just before sailing for France, she addressed the following letter to Mr. Vecsey:

Ritz-Carlton Hotel, April 1, 1918.
DEAR MR. VECSEY—I shall be most happy to sing for you in a concert here in New York the works of Debussy that you intend to give in memory of the great master.

Very sincerely,
(Signed) MARY GARDEN.

It is understood that an elaborate program will be presented, with orchestra and chorus, and Mr. Vecsey hints also that he has come into possession of a Debussy manuscript (hitherto unperformed) of a large work of symphonic form which is to be the chief novelty of the projected memorial concert.

As the head of the famous orchestra at the Ritz-Carlton Hotel, Armand Vecsey has made a luminous name for himself through the fine performances he gives of the masterworks, and he frequently has won the unstinted praise of Strinsky, Bodansky, Nikisch, Damrosch, and other noted conductors for the remarkably effective readings he accomplishes with his limited number of players. All the scores are especially rearranged by him and the repertoire of his organization ranges all the way from a Lullu or Handel air to the massive "Meistersinger" prelude, the "Liebestod," and the ultra modern "L'Après Midi d'un Faun," and works by Stravinsky, Rimsky-Korsakoff, Ravel, etc. Mr. Vecsey has made the Sunday night concerts at the Ritz-Carlton an exquisite adjunct to the season's musical doings in New York. His debut as the conductor of a public symphonic concert of his own in this city will be awaited with more than ordinary expectancy by his many admirers.

Singers for the "Elijah" Festival

Unattached singers in Greater New York, who are familiar with the oratorio "Elijah" and would like to assist in the monster out-door performance in the interests of the War Savings Stamp campaign at the Polo Grounds, on Sunday, June 2, are cordially invited to do so. They should send their names to Theodore Bauer, vice-chairman in charge of the performance, 102 West Thirty-eighth street, and will be assigned to the rehearsals most convenient for them.

Dr. Frank Rix, director of music in the public schools, is in charge of organizing the student choruses, assisted

by George H. Gartland. Among others who are training the singers are Louis Koemmenich, of the New Choral Society; Edward G. Marquard, of the People's Choral Union; C. Mortimer Wiske, of the Newark Festival Committee, and Tali Esen Morgan.

Capt. Charles B. Dillingham is chairman of the committee on arrangements. The other members, in addition to Mr. Bauer, are Mark A. Luescher, vice-chairman, in charge of finance and publicity; Earl R. Lewis, treasurer; Joseph I. Bernat, secretary; Edward L. Bernays, R. H. Burnside, Edwin G. Clark, Giulio Gatti-Casazza, Walter Damrosch, Daniel Frohman, H. O. Osgood, Dr. Frank Rix, Arthur S. Somers, William G. Stewart, and Edward Ziegler.

Elizabeth Gutman Tour Soloist

The Intercollegiate Menorah Society, established in all of the principal universities for the preservation and development of Jewish culture and ideals, has planned a concert tour the first two weeks in May. The programs will consist entirely of Yiddish songs, thus introducing this form of musical literature for the first time in the West. So far the society announces that concerts will be given at the University of Cincinnati, Ohio; State University of Columbus, Ohio; University of Chicago; University of Wisconsin, in Madison; University of Michigan at Ann Arbor; University of Illinois in Champaign; and another in one of the universities of Cleveland, Ohio.

Elizabeth Gutman, the talented young soprano, who has been known as the Yvette Guilbert of Yiddish folk music, and whose recent successful appearance with the society was a notable event, has been engaged to appear as the soloist at these concerts. Miss Gutman has achieved very unusual success in the past few seasons in the field of Slavic master songs as well as in Russian and Yiddish folk music, her interpretation and understanding being of rare intelligence. In projecting her song, the soprano is able to express very realistically the emotional characteristics, color, and psychology of the Semitic people. She is particularly adapted to the field she has chosen, because of her tireless efforts in delving into original sources and because of her inheritance. She is a descendant of fourteen generations of rabbis and chassans, which perhaps explains her predilection for the keen understanding of the mysticism and introspective values characteristic of the Semitic music.

Symphony Club of Y. M. H. A.

The Symphony Club of the Young Men's Hebrew Association will once more perform under the baton of A. W. Binder, its director, on Saturday evening, May 4, at 8 o'clock, at the Association Auditorium, Ninety-second street and Lexington avenue, New York City.

The program for this occasion includes Haydn's symphony "Militaire," Grieg's "Peer Gynt" suite, No. 1, and some smaller works. This ambitious effort will be undertaken solely by the members of the club and all the

soloists will be enlisted from it. This organization is part of the music department and on many occasions has given many interesting entertainments in conjunction with the Y. M. H. A. Opera Company. The purposes of the club are to give the members orchestral experience to heighten their knowledge of music and foster their love for it.

May Mukle Successes

As the Toledo (Ohio) Times said, "May Mukle plays with a touch that one recognizes at once belongs to the real artist, for she manipulated her instrument in such a way that her audience was enraptured by the music." The occasion was Miss Mukle's appearance on April 11 with the Orpheus Club, of Toledo, Franklin B. Jones, president. In the Valentini sonata in E, the Fauré elegie and the melody of Frank Bridge she showed herself to be a solo artist of splendid ability. She also played the obligato for Leroux's "Le Nil" with rare artistic judgment. The previous evening, Miss Mukle appeared with the Knights of Columbus Choral Club, of St. Louis, Mo.

The Brokaw Studios

Ralph Brokaw, violinist, and Florence Young Brokaw, pianist, report a most successful season at their spacious studios in the Winne Building, Wichita, Kan., where they have been located for the past three years. "These musicians are very popular with the music lovers of that vicinity, where their genuine artistic worth and genial personalities make them special favorites."

Distributors of "America"

James J. McCabe has written a new setting of the hymn by S. F. Smith, called "America," which is meeting with widespread popularity. The distributors of this work are to be found at 134 Broadway, Brooklyn, N. Y.

Banquet for Jonas

A testimonial banquet is being arranged here for Alberto Jonas, the distinguished pianist and pedagogue, by his pupils, friends and other admirers. Details will be announced shortly.

Additional Bookings for Cowen Artists

Gertrude Cowen announces that she has booked Marie Sundelius for May 12 at Carnegie Hall, New York, and Mrs. Edward A. MacDowell for May 4 at Meridian, Miss.

Sybil Vane Aids Liberty Loan

Sybil Vane, the well known Welsh singer, will sing on the steps of the Treasury Building, New York, on Friday, May 3, at noon, in aid of the Liberty Loan.

MR. DANIEL MAYER

begs to announce that he has undertaken the management of the

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JOHN POWELL DISCUSSES AMERICAN COMPOSITION

With Sidelights on Opera, the National Musical Idiom and Other Native Tonal Problems

It was my privilege to call on John Powell at his hotel a few weeks ago. I knew that he was an American, but had not been informed of his being a dyed-in-the-wool Southerner. I was made aware of the fact the minute he welcomed me in that charming easy manner and lovely speech that most of us Northerners really envy.

The second thing that I noticed about Mr. Powell was a Phi Beta Kappa key that dangled from his watch chain. Most musicians of today are well informed people, but few have time to stop long enough to graduate from a college. That little key told me that Mr. Powell not only had his degree, but must have done very brilliant work.

When asked to explain how he happened to put in four years at a University instead of spending that time at a conservatory, Mr. Powell replied, "You know in Virginia it isn't considered 'nice' to be a professional musician. The only thing that is worse is to be an actor. I scared my father into letting me pursue music by showing real histrionic ability. His consent had a clause. That was, I must first have a college education. I hurried that through and got my degree in two years."

I exclaimed in admiration, "That is as truly American as the program you gave a short time ago. Now that I think of it, there is no one better fitted to tell us about American composition than an American composer who is

real merits, neither be discriminated against nor 'boosted' because they are Americans.

"There should be a Washington season modeled on the London spring and summer season and it should be the patriotic duty of society to attend. Musicians, painters, sculptors, poets, and all arts should be represented and the best brains and talents of other nations invited.

"All opera at the National Opera House should be sung in English, just as in Paris 'Aida' and 'Das Rheingold' are sung in French. In Berlin, 'Carmen,' and 'Il Trovatore' are sung in German, and in Milan 'Faust' and 'Lo-hengrin' are sung in Italian."

"That sounds like Utopia," I ventured, "but do you think that English is as good a singing language as those you have mentioned?"

"I'll confess," replied Mr. Powell, "that something is lost in translation. Still a poor translation is more understandable than a foreign tongue. Most translations of operas into English are silly and offensive. It is just another case of lack of demand. That excellent version is possible was proved by the English text of 'Parsifal' used by the Savage Opera Company on their tour in 1905, and by the English 'Ring of the Nibelungen' at Covent Garden.

"Anyhow, the way operas are usually sung it doesn't make much difference what language is used, for the diction of most of our opera singers is wretched. If vaudeville singers fail to get their words over they lose their jobs. In this particular the vulgar audiences of the halls show better taste than the cultured 'society' of the opera house.

"You may say that phrases that sound dignified and poetic in foreign languages sound grotesque and comical in English. The cause is not so much a defect in the English language as the traditional Anglo-Saxon emotional suppression. If we were to hear poetical phrases sung in our own language we would soon lose our self-consciousness.

National Idioms

"English, I think, is better adapted for operatic expression than any other language, for though it doesn't possess the limpidity of Italian, the subtlety of French, and the direct simplicity of German, it has, on the other hand, the native strength of German, much of the Latin ornateness of French and, if correctly spoken, the vowel purity of Italian. In fact, English is composed of Teutonic and Latin roots, and thus, while not possessing to the same extent the good qualities of any one of the great European languages, combines more of the good of them all than any one language.

"I have dwelt at great length on opera because I feel that it is the key to the whole musical situation. In spite of its many limitations, this art form is the most popular and offers the largest rewards both in fame and money. It is in this field that all the great constructive musical nationalizers such as Mozart, Weber, Wagner and Rimsky-Korsakoff have fought their most effective battles.

"A struggle to force a national musical idiom arbitrarily is doomed to failure. Indian folksong can't be taken as the basis of the Caucasian psychology, nor can our ragtime street song be taken as being typical of the American soul, but all these forces can be used in objective or descriptive music, just as Haydn used the folksongs of his people and Brahms the folksongs of the Hungarian gypsies. Their use can have an environmental and not a hereditary influence.

"There are already signs of the growth of a distinct American feeling. Dr. Stillman Kelley and Daniel Gregory Mason both show clearly the influence of New England. A few years ago my London publisher submitted my violin concerto to an eminent English critic without divulging my name. The critic at once said that the work was evidently by an American who came from south of the Mason and Dixon line, probably from Virginia.

"Henry Hadley and Cadman show, too, decidedly American influences, but none of them could, by the wildest stretch of the imagination, be hailed as the representative of the whole country. Nevertheless, all are on the right track. Each must take his inspiration where he finds it, copy consciously no definite school, run after no

vogueish fads, but in sincerity give the best that is in him, leaving his place in musical history to be decided by those who come after him.

"I have been tackling a big subject in a very short time, but hope I have been of assistance to you," said my host in his gracious Southern manner. "You know, composition is only one of my many interests. In time I hope to do my bit in helping to solve the race problem."

"If your understanding of that ranks with your knowledge of American composition," I answered, "you will do a great deal to help humanity." C. R.

THE GREAT OUTDOOR "ELIJAH"

Schumann-Heink to Sing for W. S. S. Committee—Other Famous Soloists—Sousa to Conduct

As already announced in the MUSICAL COURIER, a monster outdoor performance of Mendelssohn's "Elijah" will be given at the Polo Grounds, New York, on the afternoon of Sunday, June 2, under the auspices of the War Savings Stamp Committee for the district of Greater New York. A chorus of seven thousand voices will be made up of three elements: First, trained oratorio singers from the New York Oratorio Society, the People's Choral Union, the New Choral Society, and numerous other choral organizations in and near Greater New York; second, individual singers with a knowledge of "Elijah," who are invited to affiliate themselves temporarily with one or another of these organizations for this special occasion; third, a body of three or four thousand boys and girls from the high schools of Greater New York, who are being formed into a huge chorus by Dr. Rix, director of music in the public schools, and his assistants.

The conductors of the various choral bodies which have volunteered will give their services for the preliminary rehearsals, and announcement of the time and place for these rehearsals will be made soon through the daily press and in these columns. Lieutenant John Philip Sousa, U. S. N., will conduct the final rehearsals and performance. Sousa's Band, augmented to two hundred players, will furnish the accompaniment.

Soloists of national reputation have willingly volunteered their services, deeming it an honor to participate in the greatest demonstration which has yet been organized in support of the War Savings Stamp plan. The first acceptance came from Ernestine Schumann-Heink, most famous of contraltos, who will sing the part of the Angel; Elijah will be sung by Oscar Seagle, an artist of national and international reputation; Marie Sundelius, soprano of the Metropolitan Opera Company, is to take the role of the Widow, and Charles Harrison, the tenor, who is a favorite all over the country, will be heard as the Youth. Other soloists will soon be announced.

The committee has been greatly pleased and encouraged by the unanimously favorable response from all who have been asked to help in any way, and the affair will be undoubtedly the largest of its kind that has ever taken place in New York. Under the direction of the War Savings Stamp Committee, which itself is directly under the supervision of the United States Treasury Department, a special committee, which includes many members of the committee that managed the very successful War Savings Stamp concert at the Metropolitan Opera House on March 12, is arranging the thousand and one details of the "Elijah" performance.

Prominent Artists Present New Works

Several prominent artists appeared at a musicale given by Mrs. Ernest Biardot at her residence, 50 Central Park West, New York, on Sunday afternoon, April 21. Paul Kefer played some cello selections, accompanied by the French composer, Gustave Ferrari, who later sang and played several of his own compositions, including a new war song, "A Prayer," still in manuscript form.

Olive Kline sang Bachelet's "Chere Nuit," followed by an Irish folksong. Reinald Werrenrath sang Bainbridge Crist's "Chinese Mother Goose Rhymes," with Harry Spier at the piano, and later a new Crist composition (which he will feature next season), with the composer at the piano.

The climax of the afternoon's entertainment came when Miss Kline and Mr. Werrenrath sang two duets, "Calm As the Night" and "The Passage Bird's Farewell."

Persistent requests brought forth the usual dramatic interpretation of "Danny Deever," by Mr. Werrenrath, and "The Shadow Song," from "Dinorah," by Miss Kline. Miss Kline's bell-like voice aroused great enthusiasm in this difficult aria, which brought to a close a long and interesting program.



JOHN POWELL,
American pianist.

a graduate of an American University, so please help to enlighten us on this important phase of our artistic life."

"Composition," acquiesced Mr. Powell, "like everything else is regulated by supply and demand. At present there is no real demand for American composition. This lack of American composition is logical because until a state is a national unit it can in no sense evoke a new national art. Music like every other phenomenon does not result from acts of creation but from evolution.

"There is a national idiom in a country only when it has become co-ordinated, stabilized, and equalized. Just as we have no indigenous American language in our civilization, so we have no indigenous musical basis. A composer must attach himself to some definite route. In the early days of the thirteen colonies our people were racially homogeneous and any musical development in America would have been the organic offshoot from the Anglo-Saxon musical route, changed and influenced by new environment. However, the strong influence of Puritanism had prevented the development of English music and in addition to this the very struggle for existence and the crudeness of general conditions, left little place for art in the consciousness of our forefathers.

How It Has Changed

"Since then there has been a steady inflow of people from all over the world, bringing with them all varieties of racial temperament and all modes of expression. Until these various elements coalesce, it is impossible for us to have a unified national consciousness which would make national music possible. On the other hand, as music is more universal in its appeal than any other art, I believe it could be used very effectively toward national unification."

I asked: "How would you start to bring this about?"

"By making Washington not only a political centre, but a social, artistic, and philosophical centre."

"Isn't New York our real centre and can't it accomplish as much?" I interjected.

"You couldn't make men from Chicago and San Francisco admit that, but whereas men from these and other large cities would resent New York being an official musical centre, they would easily accept Washington. We should have a Minister of Fine Arts and a National Opera subsidized by the Government where American singers and composers would have a fair chance, stand on their

ARE YOU GOING OVER TO HELP?

Here is a letter from William Janashek, who is in France helping to keep the boys happy, to Thomas S. McLane, chairman of the Overseas Entertainment Committee of the Y. M. C. A. If you can spare the time (your expenses will be paid) to go over and do the work Mr. Janashek and a hundred others are doing, write to Mr. McLane at 347 Madison Avenue, New York. The boys need you!

Paris, March 29, 1918.
MY DEAR MR. McLANE—I scarcely know where to begin, so much has happened of interest since I left the States. First of all, the Liberty Quartet has been a great success, but when they were spending some time at one of the rest camps, entertaining the boys back from the trenches, a slight mixup occurred during a time when I was called back to headquarters, to begin a tour with Elsie Janis. Mr. W—'s temperament got the better of him, and he requested to be removed as a member of the quartet, and at present each singer is going a different way. I sincerely trust that we can get together again, for their work was splendid, and very much liked by the boys. We did everything from opera to music such as "Kentucky Babe," finishing the program with the singing of popular music by the boys. Let me tell you that the better class of music is very much appreciated.

At present I am at an aviation camp rehearsing the cadets and officers for a minstrel show to be presented April 4. There is a great abundance of talent among the men, and they surely enjoy working up the show. Aside from everything else, I am very happy here, having known some of the men previous to my coming here. After my work here, I start out with "Our Elsie" again, and it is interesting to see how wonderfully enthusiastic the boys are. I enclose an editorial taken from the "Stars and Stripes," and you can draw your own conclusions.

Regarding my remaining over here, anything else is furthest from my thoughts—I expect to see the war to the finish. There is much I would wish to write of interest, but must consider the censor.

I hope you are lining up some good musical talent of every description, as that is what is mostly wanted. Lecturers, at best, are not being raved over, as you may judge from the enclosed clipping. Also will you send me three copies of Lehman's "In a Persian Garden," together with some good ballads, and any new and catchy popular music, both solos and quartets, duets, and trios—anything that is good in the music line.

I shall try to keep you posted from time to time, but letter writing is not the easiest thing to accomplish over here.

Sincerely yours,
(Signed) WILLIAM JANASHEK.

IN AMERICA
Season of 1918-1919
The World's Foremost
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PABLO CASALS

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Matzenauer Says She Is Loyal American

Eduardo Ferrari-Fontana, the tenor and former husband of Margaret Matzenauer, makes a public statement in which he accuses that singer of antagonizing Italy and its allies. He claims that she is a German at heart, that German is the language generally spoken in her home, that members of her family are fighting in the German and Austrian armies, that she employs German servants, and that when he offered her \$10,000 worth of Italian war bonds she refused them, saying that Italy would lose the war and that they would not be worth anything afterward.

Mme. Matzenauer denies all of these allegations most emphatically, and says that she is a loyal American at heart, and that she loves this country sincerely. German is not the language spoken in her household, and Mme. Matzenauer speaks our language, understanding and using even the vernacular and slang of the day. She has expressed her desire to make her future home in America, and she has been particularly active and unselfish in singing for all the patriotic movements.

Mr. Ferrari-Fontana's bitterness toward Mme. Matzenauer has been exemplified on previous occasions, and no doubt is the result of the divorce suit which deprived him of the privilege of seeing his little daughter, except on such occasions as the law permits.

The Lockport American Music Festival

Advance sheets concerning the programs of the Lockport American Music Festival (at Lockport, N. Y., the first week of next September) are at hand, and they indicate that an unusually interesting series of performances will be held. There will be an orchestra, chorus and male quartet among the ensemble attractions. Some of the soloists already engaged are Martha Atwood Baker, Eleonora de Cisneros, Charles W. Clark, Meta Christensen, Maude de Voe, Harry M. Gilbert, Arthur Hartmann, Frances Ingram, Georgia Kober, Richard Knotts, Olive Nevins, Hazel Peck, Edna Gunnar Peterson, Ethel Hague Rea, Anita Rio, Mme. Sturkow-Ryder, Edith Thompson and Gaylord Yost. The speakers are to include Prof. George C. Gow, Charles W. Watt, W. H. Hoerrner, Prof. J. Lawrence Erb, Hon. Woodbridge N. Ferris, Leonard Lieblich, Edward Howard Griggs, Lynn B. Dana, George W. Pound, Henry B. Vincent, and others. Among the leading spirits of the festival are the foregoing, and also Fay Foster, Hallett Gilbert, Carrie Jacobs-Bond, Harold L. Butler and, of course, A. A. van de Mark, the general director of the big event.

Summer Opera at Ravinia Park

President Louis Eckstein, of the Ravinia Park (Chicago) summer opera, has just announced his plans for the coming season, which will begin on Saturday evening, June 29, with a performance of "Tosca," Claudia Muzio appearing in the title role. On Sunday, June 30, "Lucia" will be presented, with Mabel Garrison as the heroine. Lucy Gates is expected to make her debut as Violetta in "Traviata." On the opening night Sophie Braslau will start the season by leading the audience in "The Star Spangled Banner" before the opera begins.

The list of artists already engaged for the season is as follows: Sopranos, Claudia Muzio, Mabel Garrison, Lucy Gates; contraltos, Sophie Braslau, Bianca Saroya; tenors, Morgan Kingston, Orville Harrold, and a third tenor, to come from the Metropolitan Opera Company; baritones, Millo Pico, Graham Marr, Louis d'Angelo; bass, Léon Rothier; tenor buffo, Francesco Daddi.

Muck and Radio

Daily newspapers assert that some of the residents of Seal Harbor, Me., eight miles from Bar Harbor, where Dr. Muck had a cottage last summer, say that his intermittent may be due to the fact that his residence at the resort was built on a commanding height with a clear view of the open sea, and that a wireless apparatus was operated from there. Other residents say that Dr. Muck signaled out to sea at night by means of lights in his windows. This is not a new story and was published in the MUSICAL COURIER last summer. It was established at that time by the Federal authorities, who searched the Muck place at Bar Harbor, that there was no basis of truth in the charges against Muck of radio or window lamp activity.

Celeste Heckscher's Double Misfortune

Celeste D. Heckscher, the well known composer, whose opera, "The Rose of Destiny" is to be given its premiere on Thursday, May 2, by the Philadelphia Operatic Society, fell and broke her right arm April 12. She was taken to the Jefferson Hospital, Philadelphia, for treatment, returning to her apartment at the Ritz-Carlton, Thursday, April 18. The following Saturday morning, as she was dressing, she again slipped, this time breaking her left arm below the elbow. The operatic performance will take place as scheduled, but it was necessary for Mme. Heckscher to cancel a lecture she was to have given at the Little Theatre, April 23.

Chicago Symphony Orchestra's Spring Tour

The spring tour of the Chicago Symphony Orchestra, Frederick Stock, conductor, will include the following cities: April 29, evening, Keokuk, Ia.; April 30, evening, Kansas City, Mo.; May 1, afternoon and evening, Kansas City, Mo.; May 2, afternoon and evening, Des Moines, Ia.; May 3, evening, Mt. Vernon, Ia.; May 4, afternoon and evening, Mt. Vernon, Ia.; May 13, evening, Oberlin, Ohio; May 14, afternoon and evening, Oberlin, Ohio; May 15, evening, Ann Arbor, Mich.; May 16, evening, Ann Arbor, Mich.; May 17, afternoon and evening, Ann Arbor, Mich.; May 18, evening, Ann Arbor, Mich.

Constance Balfour in New York

Constance Balfour, the popular soprano, has arrived in New York, where she will remain for an indefinite period to fulfill numerous engagements. Mme. Balfour has established herself firmly in the regard of music lovers of the Pacific Coast. Among her recent

engagements there was an appearance as soloist with the Saint-Saëns Quintet Club, of Los Angeles. On that occasion she delighted every one with the beauty of her voice and the charm of her personality in songs by Perrennet, Lehmann, Foster, Spross and Clark.

Mme. Kalna Charges Libel

Mai Kalna, dramatic soprano, has brought a suit for libel against the New York Evening Mail and another against the music critic of that paper, for \$25,000 each. It is understood that Mme. Kalna claims that the Mail's criticism of her last New York recital was written with malicious intent.

H. E. van Surdam Here

Lieutenant H. E. van Surdam, the tenor, who is serving his country at Kelly Field, San Antonio, Tex., is on a Government mission which requires him to do extensive traveling. He was in New York for several days last week.

Von Ende Teacher Enlists in Navy

Lawrence Goodman, of the faculty of The Von Ende School of Music, has enlisted in the Navy. For the present, Mr. Goodman is continuing to teach a limited number of pupils at the school, as he is stationed at Brooklyn.

Craft Under Sawyer Management

Marcella Craft, the gifted soprano, is now under the management of Antonia Sawyer, who is busy booking this artist for next season.

Sir Henry Heyman Honored

The Bohemian Club, of San Francisco, has bestowed a signal honor on Sir Henry Heyman, the well known San Francisco violinist, by unanimously electing him an

The Third of the Series of Articles

appearing in the Musical Courier

"Lessons on Piano Masterpieces"

by Alberto Jonas

will have for its subject

"Frederic Francois Chopin"

honorary life member. He had previously been for a number of years on the special list of fifty honoraries, a membership for distinguished services rendered in literature, art, music, etc. He and his friends feel very proud of his new distinction.

A Hammerstein Judgment

A deficiency judgment for \$70,427.35 was entered last week in the New York County Clerk's Office against the Hammerstein Opera Company, growing out of the proceedings brought by the Manhattan Life Insurance Company to foreclose its mortgage on the Lexington Theatre.

Frieda Hempel's Apartment Entered

A variation of the old story about prima donna robberies was furnished last week when a true depredation was committed at the New York apartment of Frieda Hempel, who, when she returned from an out of town trip, found that it had been entered. Badly littered floors testified to the thoroughness of the search made by the marauders.

John Goes Off to War!

John J. Newman, of the Metropolitan Opera Company's office staff, went to Camp Upton, Yaphank, Long Island, on Monday morning, this week. He has been connected with the Metropolitan Opera Company for the past fourteen years. The artists and employees of the company presented him with a handsome wrist watch.

Perini for the Bracale Company

Flora Perini, mezzo-soprano of the Metropolitan Opera Company, has been engaged by Impresario Adolfo Bracale. She will join his company in Porto Rico at the same time as Mme. Barrientos, and will go on tour to Venezuela, Peru, and Chili, returning to New York for the next Metropolitan season.

Carlo Peroni a United States Soldier

Carlo Peroni, conductor of the San Carlo Opera, has entered the United States Army. It is probable that he will be placed at the head of one of the large bands, as he conducted the famous Banda Roma in Rome, Italy, for several years before he became an orchestral conductor.

Vernon Stiles Under New Management

Vernon Stiles, the tenor, formerly song leader at Camp Devens, Ayer, Mass., who has been campaigning through New England in aid of the present Liberty Loan, will be from now on under the management of Winton & Livingston, New York, for his concert work.

Metropolitan Dismissals

Among the members of the Metropolitan Opera Company who, it is understood, will be or have been dismissed because they are enemy aliens, there are two assistant conductors, Paul Eisler and Hans Steiner. Eisler, an Austrian, was with the Metropolitan from 1902 to 1908; returned to his native city, Vienna, and taught there in the Imperial Academy of Music for several years; and came back to the Metropolitan in 1916. Mrs. Eisler is an American by birth and descent. An assistant stage manager named Sadie is another who, though in America for many years, has never become naturalized. He took out his first papers thirty-eight years ago, but neglected to obtain his final ones. Of the solo singers, Robert Leonhardt, baritone, German, and Max Bloch, also German, a tenor, have already been dismissed.

Artur Bodanzky, the conductor, as stated in last week's MUSICAL COURIER, announced his intention of staying in America and took out his first papers long before America entered the war, but it is hard to see how he can be retained under a strict interpretation of the Metropolitan's policy. The Matzenauer and Hempel cases were outlined in last week's paper and it is likely that both artists will be able to remain.

The following chorus men have been dismissed: Germans, Ludwig Burgstaller, Charles Garden, Adolph Fuhrmann and Karl Kreisel; Austrians, Carl von Bitterl and Armin Laufer. The status of several of the chorus women is being investigated. The Metropolitan orchestra is a union organization and the union requires that every member shall at least have taken out his first papers. Just how many of the Metropolitan orchestra players are still not citizens has not yet been ascertained.

J. W. Bixel to Locate in Tacoma

J. W. Bixel, dean of the music department of the Sioux Falls (S. D.) College and conductor of the Sioux Falls Oratorio Society, has tendered his resignation, to take effect August 1, in order to accept the position of director of music of the First Presbyterian Church, Tacoma, Wash., where he will begin his duties on September 1. Mr. Bixel is one of the best known teachers and choir and chorus leaders in the West, and possesses besides an excellent bass-baritone voice.

Walter Zimmerman Joins the Army

Walter P. Zimmerman has joined the colors and leaves for Jefferson Barracks, Mo., this week. Mr. Zimmerman was organist at the First Church of Christ, Scientist, Chicago, and assistant to Eric de Lamar at the Fourth Presbyterian Church, where he frequently gave Thursday afternoon recitals. His last program there was given April 25, when he was heard in works of Boellmann, Bonnet, Hollins, Karg-Elert, Widor, Lemare and Zimmerman.

Basil Ruysdael No Pro-German

Recently some disgruntled members of the New York Athletic Club brought charges of pro-Germanism against their clubmate, Basil Ruysdael, the singer. He denied the accusation vehemently, declared it the result of "spite work of an individual," and asked for an investigation. This has taken place, and the Board of Governors now declare Mr. Ruysdael, who is of Dutch parentage, to be vindicated completely. He always has been strongly pro-Ally.

Muzio Sells \$20,000 Bonds

In Boston last week, where she was one of the radiant stars of the Metropolitan Opera week, "our Claudia Muzio," as she is frequently called because of her childhood spent in America, made a patriotic speech, sold \$20,000 worth of Liberty Bonds, and auctioned off scores of autographed photographs of herself. Last Tuesday afternoon, Mlle. Muzio sang "The Star Spangled Banner" at the big Wall Street rally and helped materially in the large sale of bonds which followed.

Auer Master Class for Chicago

Prof. Leopold Auer, the famous violinist and pedagogue, teacher of Mischa Elman, Eddy Brown, Jascha Heifetz, Anton Seidl, Max Rosen and other geniuses of the violin world too numerous to mention, informs the MUSICAL COURIER that he has accepted a contract with the Chicago Musical College to conduct a master class for violinists at that institution for a term of six weeks, beginning September 16 next.

Guilmant School Alumnus Honored

Philip Berolzheimer, honorary member of the alumni association of the Guilmant Organ School, New York, reports that his firm, the Eagle Pencil Company, was the first company to receive an honor flag with eight stars from the United States Government, as 80 per cent. of the employees have subscribed to the Third Liberty Loan.

Augusta Cottlow to Play

Mrs. Morris Cottlow, with her daughter, Augusta Cottlow, the pianist (Mrs. Edgar A. Gerst), have taken up their residence on Marquand avenue, Bronxville, one of the pleasantest suburbs of New York. Augusta Cottlow will resume her professional career in America again next season and will play under the management of the Music League of America.

Saslavsky Out of New York Symphony

Alexander Saslavsky, the Russian violinist, who has been a member of the New York Symphony for twenty-two years, and more recently has served as its concertmaster, has resigned from that organization, and in future will devote his time to chamber music, solo playing and teaching. He announces that he will spend this summer raising money for the American Red Cross.

Olive Kline Engaged

Reports have it that Olive Kline, the popular soprano, is engaged, but refuse to divulge the name of the fortunate gentleman.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, May 2

Ruth Cramer-Janet Jackson. Afternoon. Princess Theatre.
Gabrilowitsch Orchestral Series. Evening. Carnegie.
Irene Williams. Song recital. Evening. Aeolian.

Friday, May 3

Columbia University Chorus—Claudia Muzio, soprano; Mary Jordan, contralto; Dan Beddoe, tenor, and Herbert Witherspoon, bass, soloists. Evening. Carnegie.

Saturday, May 4

Guiomar Novaes. Piano recital. Afternoon. Aeolian.
Sascha Jacobsen, violinist; John Powell, pianist. Joint recital. Afternoon. Carnegie.

Sunday, May 5

Patriotic Music Festival. Metropolitan Opera House.
People's Music League—Claudia Muzio, soprano; Max Rosen, violinists, soloists. Evening. Cooper Union.
American Music Optimists. Afternoon. Hotel Mar-seilles.

Wednesday, May 8

Sittig Trio. Afternoon. Hotel Plaza.

Monday, May 20

St. Mark's M. E. Choir. Evening. Carnegie.

Norka Rouskaya, Dancer

Of Swiss nationality, Delic Franciscus early showed a marked aptitude for violin, and accordingly studied that instrument in Paris and Rome under Cesar Thomson. After a successful tour, during which she gave



NORKA ROUSKAYA.

violin recitals in Europe and South America, she dedicated herself to the art of the dance and took the name of Norka Rouskaya. Begun as a supplementary accomplishment, her interpretations to the music of Chopin, Mendelssohn, Schumann and others met with such enthusiastic praise by the European press that

she decided to specialize in this art. A tour of South America in the principal theatres includes the municipal theatres of Rio de Janeiro and Sao Paulo, Brazil; the Odeon, of Buenos Aires; the Coliseum, in Argentina; the municipal theatres of Santiago, Chile, and Valparaiso, Lima, Peru, and the Nationale, of Panama. After completing these engagements, she will appear in Mexico and Havana.

Herbert Witherspoon as Lecturer

On Wednesday afternoon, April 24, Herbert Witherspoon delivered an interesting lecture to his pupils in the Witherspoon studios. The lecture proved to be more of a little chat in which the well known artist gave his young followers some valuable advice for beneficial summer study. During the course of the talk Mr. Witherspoon touched upon many points consistent to the artistic career. Considerable stress was laid upon the importance of unconscious breath control and tone placement. Said Mr. Witherspoon: "When a singer steps upon the stage, there should be no thoughts in his mind as to how he was going to breathe or where he was going to direct his tone. All that should be as second nature to him."

The fact that Mr. Witherspoon is achieving this in his pupils was demonstrated in the singing of a young baritone pupil who was heard in two numbers after the conclusion of the lecture. This pupil disclosed a fine voice which had been carefully trained. Complete confidence and poise were very evident.

Mr. Witherspoon, by request, sang several numbers, to the delight of the large number present.

Alys Michot's Recital

Alys Michot, the French coloratura soprano, and Lester Donahue are to appear at Aeolian Hall on Friday evening, May 3, in a recital to be given in behalf of the American artists during war time. Mlle. Michot, who is making her debut in this country, has sung for various war charities in France and Italy. General Pershing himself congratulated her on the occasion of a patriotic concert in Paris. Her program will include various French folksongs of the fifteenth century, and numbers from "Manon" and "Barber of Seville." The patrons of the concert include Mrs. Otto Kahn, Mrs. Ralph Pulitzer, Mrs. Paul M. Herzog, Mrs. Newbold Leroy Edgar, Mrs. Robert L. Gerry, Mrs. William Astor Chanler, Mme. Jean Capeau, Mme. Pierre Cartier, Mrs. Walter T. Maynard, Mrs. Sam L. Lewisohn and Gaston Liebert, French Consul-General.

The "Old Guard Choristers" Second Annual

The Old Guard Choristers, an organization composed of the choristers of St. Chrysom's Chapel over twenty-five years ago, was formed last year at the home of John M. Fulton, their solo tenor and present treasurer of the Musicians' Club of New York.

This year the gathering was of double significance. It was held at the home of organist and choirmaster Wenzel A. Raboch on his birthday, April 23, and was a complete surprise to him, as he had selected a later date for the affair.

A most enjoyable musical and social program was furnished by the company, including violin solos by Mr. Raboch, vocal solos by his two daughters and son Albert, who is soon to join the boys "over there," songs by Marie Delaney, dramatic soprano, a pupil of Mr. Raboch; also male chorus, glees, and solos by Mr. Fulton, who still retains his former vocal proficiency.

During the supper which followed Mr. Fulton, on behalf of the "Old Guard," presented a silver loving cup to their "young" old friend "Wenz," taking occasion to refer in most sincere terms to his ever unselfish devotion to his friends and the appreciation of the donors for his many favors.



JASCHA HEIFETZ.

Whose concert at the Metropolitan Opera House last Sunday evening netted nearly \$15,000 for the families of Jewish soldiers. Tuesday evening he was soloist at the great Liberty Land exhibition, New York.

Those present were George Kiefer, Ernest Riehl, John Miller, Joseph Priaux, Edward Sperry, Thomas Macdonough and John M. Fulton, with their wives; also Henry Keiser, Joseph Farrell, H. Eberhardt, Frank Jarrett and Harry Brown. Before the meeting adjourned, it was decided to hold the annual reunion hereafter on April 23.

Max Rosen and Claudia Muzio

With People's Music League

Max Rosen, violinist, and Claudia Muzio, soprano, of the Metropolitan Opera Company, are the artists who will appear at the final concert of the season of the People's Music League, New York. The event will take place Sunday evening, May 5, in Cooper Union, and will close the indoor concert season of the League, which devotes itself to giving concerts in the public school buildings for the people of the vicinity, and to organizing neighborhood orchestras. At this concert Hon. Murray Hulbert, Commissioner of Docks and Ferries, New York City, will deliver a short address on music as a social force and its relation to the administration of the city.

Lenora Sparkes Doing Her "Bit"

Lenora Sparkes has returned to New York, following the close of the Metropolitan Opera season in Boston. She will appear on Thursday at a special concert in aid of Belgian relief, at A. A. Anderson's Art Studio, 80 West Fortieth street, and on May 7 she will be prima donna at the concert of the Fifth Training Battalion, 153d Depot Brigade, at Camp Dix.

HAVE YOU HEARD

ARTHUR HARTMANN

play his world-famous violin transcriptions from
the works of *Debussy* and *MacDowell*?

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"Waltzing Doll" or Tschaiowski's "Humoresque," now in the repertoire
of so many famous violinists?

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HARRY CULBERTSON, 5474 University Avenue, Chicago, Ill.



DANIEL MAYER'S PERMANENT HEADQUARTERS TO BE NEW YORK

Distinguished English Manager Will Continue to Direct His English Affairs from Here After the War—His Career as Manager of Famous Artists

Beginning with May 1, Daniel Mayer, the distinguished English manager, will take possession of the suite occupied up to the present time by the John W. Frothingham offices in Aeolian Hall, New York.

In connection with this announcement, a MUSICAL COURIER representative interviewed Mr. Mayer for the purpose of ascertaining whether he was going to make New York his permanent headquarters.

"Yes," the manager replied, "I have taken a five years' lease of my new offices, and after the war I will operate all my affairs in England from the New York office."

"I think it would be rather interesting if you would give a brief outline of your career in England, Mr. Mayer," remarked the interviewer.

"Well, I started in the managerial business on January 26, 1890, and the very first artist for whom I acted was an American, Belle Cole, the contralto, who achieved such a success in England, where she remained until her death. Then there was Bernhard Stavenhagen and Sophie Menter. I also had the good fortune to bring out the world famous artist, Ignace Paderewski, in his first concert in London. That occurred on May 9, 1890, at St. James' Hall, the then famous recital hall, which has since been torn down and the site of which is now occupied by the Piccadilly Hotel. I also directed Margaret McIntyre, the English singer; Emma Eames, Yvonne, Jean Gerardy, Nellie Melba, Antoinette Szumowska, Plunkett Green, Ben Davis, David Bispham and Ffrangcon Davies."

Mr. Mayer, in addition, managed the London Symphony Orchestra under George Henschel, Van Dyck, Pol Plançon, Harold Bauer, Jacques Thibaud, Yvette Guilbert, Ernest Schelling and George Hamlin were among the hundreds of other artists who placed themselves under Mr. Mayer's management. Those who later became world famous and at one time had their affairs directed by the English manager were: Mischa Elman, Kathleen Parlow, Anna Pavlova, Mark Hambourg, Arthur Rubinstein, the Russian pianist, as well as a number of other continental artists whose names are not of interest at the present moment.

With Erard Piano House for Fourteen Years

"Were you not connected with the Erard pianos and harps at one time?"

"Yes, for about fourteen years as proprietor of S. & P. Erard, the business which controlled the output of the famous Paris house of Erard in all the English speaking countries. This was done outside of my managerial duties."

"Did you not, to encourage English art, give a number of scholarships for British born students?"

"I did, at the Royal Academy of Music, the Royal College and the Guildhall School of Music. One of these scholars is young Bryceson Treharne, who has made a name lately as a successful composer. Another is Irene Scharrer, who is playing with very great success in England at the present time; also young Bowen, the English composer, and Miriam Timothy, the foremost English harpist."

"How long did you carry these scholarships, Mr. Mayer?"

"During the period that I was connected with the Erard concern. By the way, these scholarships were for three years, and were given in honor of Sebastian Erard, the founder of the business and the inventor of the Erard action, which is still the foundation of every piano action."

Mr. Mayer, didn't you also take a great interest in what is known in England as public life?" asked the writer.

Interest in Public Life

"That is very true. I assisted Earl de la Warr in the founding of the now celebrated English watering place, Bexhill-on-Sea, in Sussex. This nobleman has since died, unfortunately, in the war. As our city grew, I obtained a charter of incorporation for it by acting as chairman of the incorporation committee. I also gave splendid concerts in the concert hall which we built. At the very first concert we were honored by the presence of the Duchess of Teck, the mother of the present Queen of England. At these con-

certs I had the pleasure of presenting another American artist, the sister of Felix Hughes, of Cleveland.

"In 1905, although I was not a member of the corporation, under a law passed during the last twenty-five years in England by which a distinguished citizen might be elected to the position of Mayor without being elected to the Town Council, I was elected Mayor of Bexhill, and the same honor was conferred upon me in 1911, 1912 and 1913. The election of 1913 took place during my absence in America, while directing the second tour of Anna Pavlova. I was also a member of the Sussex Council, and since January, 1901, I have held the position of Justice of the same county.

"Is it a paid position like that in America?"

"No, but the highest honor that can be conferred upon



(Above) DANIEL MAYER.

(Left) R. MAYER, The younger son, who is with General Allenby in Palestine in charge of a battery.

(Right) E. MAYER, Older son, who is with the Royal Garrison Artillery. He is at present recovering in a Portsmouth Hospital from a severe attack of pneumonia.



Council of the Prince of Wales' Fund, for which I collected large sums."

"What made you decide to go to America?" asked the writer.

"I came over to introduce Sybil Vane, who has been styled as 'the pocket prima donna,' to this country, and while here on a visit was persuaded to remain and take over once more Florence Macbeth and others I had managed in England. Having succeeded, I have decided to make New York my permanent headquarters."

"I understand you have two sons in the British Army?"

Sons Serving in British Army

"I am very proud of the fact that both of my boys volunteered for the army before it became compulsory to serve. My eldest son, unfortunately, has had a very severe attack of pneumonia, and is at present recovering in the hospital at Portsmouth. The younger son is with General Allenby in Palestine, in charge of a battery. My daughter is keeping up the home in England."

"In your management of Paderewski, did you not bring him to America?"

"Yes, I had the privilege of making the first contract with the Steinway house under which he was introduced to this country in March, 1891. I also introduced to America Mischa Elman, in conjunction with the Wolfsohn Bureau, and Kathleen Parlow, in conjunction with Antonia Sawyer."

Assists at War Concerts

During this last year Mr. Mayer assisted at many patriotic war concerts and several in aid of the Liberty Loan by lending the services of his artists: Florence Macbeth, Maurice Dambois, Maximilian Pilzer, Mischa Levitzki, Max Gegna, Sybil Vane, Elias Breeskin, Roshanara, Lenora Sparkes, Leon Rother and others.

Mr. Mayer is arranging a concert for May 7, to be given by the Fifth Officers' Training Battalion, 153d Depot Brigade, to their fellow officers at Camp Dix. The artists who will take part are: Lenora Sparkes, Arthur Hackett, Elias Breeskin, Mischa Levitzki. Mrs. Yeatman Griffith, Emanuel Balakan and Mrs. Hackett will accompany.

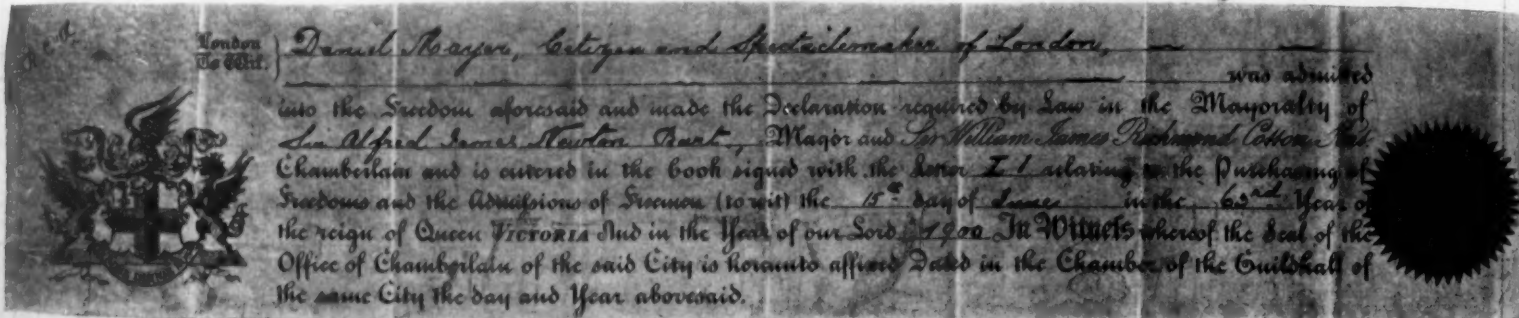
May Peterson as "The Angel from Heaven"

Returning from a tour in the South, May Peterson had some amusing experiences to recount, and incidentally she told of a new sobriquet given her. She had been visiting her brother serving at one of the aviation camps in Texas, and on Sunday morning the friends with whom she was stopping suggested that the party attend the services in a small negro church where Miss Peterson's host often sang. The attendance of white folks was no unusual occurrence, but Miss Peterson's presence and her personality seemed to have the most inspiring effect upon the preacher. He had ascertained who she was, and his sermon throughout was punctuated with remarks which referred to the "angel from heaven" and the "angel with the thousand dollar voice." The congregation naturally focused its gaze upon her

most of the time, but when at the earnest request of a not-to-be-denied brother, Miss Peterson joined in the singing of the hymns, the worshippers were overjoyed. They crowded about her after the service, telling her how delighted they were and asking her to come again. Cordially, Miss Peterson shook hands with every one and told them how gratifying their sincere appreciation was to her. And so the "Golden Girl of the Metropolitan," as she is known to many of us, has become the "angel from heaven" for the members of a simple little darkey congregation 'way down South.

May Shyder Scores in Detroit

May Shyder, the coloratura soprano, sang last week in Detroit with the Symphony Orchestra and scored a great success. She will be heard in her own recital at Aeolian Hall next winter.



Marjorie Knight Sings at Red Cross Benefit

In addition to her concert appearances, Marjorie Knight has been exceedingly generous in giving her services to the various war and Red Cross benefits that have asked for her aid. On Saturday afternoon, April 20, the Daughters of the Lafayette Post gave a Red Cross benefit concert, at which Miss Knight and Jules Rigoni appeared.

The soprano sang "Vissi d'Arte" from "Tosca," "Cuban Love Song" (Granni), "A Song for You" (Vanderpool), "Under the Greenwood Tree" (Buzzi-Pecchia) and "God Be With Our Boys Tonight" (Sanderson).

Miss Knight was warmly received. She was in charming voice and her singing bespoke the fine training that was hers. A gracious personality and simplicity of manner added further to her success.

Mr. Rigoni was heard in the prologue from "Pagliacci" and a group which included "On the Road to Mandalay," "Tommy Lad" and "Invictus." There was also a duet, "Calm as the Night" (Gotge), which was well rendered.

Kastner's American Season

Alfred Kastner, harpist of the New York Philharmonic Orchestra, who has spent several winters in this country in former years, has just closed his first American concert season, after a long absence abroad, with a number of engagements in and around New York. On Easter Sunday he played at the First Reformed Church in Brooklyn; April 5, he scored a tremendous success at Elizabeth, N. J., at a big concert; April 10 he was much applauded at the concert of the Arbuckle Institute Choral Club, under the baton of Bruno Huhn; the following night he earned quite a triumph at Mrs. Shomer-Rotenberg's song recital at Aeolian Hall. He achieved his greatest success this winter at Carnegie Hall, when he played Debussy's "Danse Sacree and Danse Profane," with the Philharmonic Orchestra, under Conductor Josef Stransky. He is to repeat this performance in May with the New Jersey Symphony Society, under the baton of Mr. Ingram.

From every indication Mr. Kastner's 1918-19 season will start about the middle of September. He probably will play about fifty concerts outside of his Philharmonic appearances. His solo concerts for the coming season will be under the direction of Annie Friedberg.

Gilbert-Copeland Lecture-Recital

Henry F. Gilbert, the composer, was heard in a lecture-recital on "Humor in Music" on Thursday afternoon, April 18, at the Brinckerhoff Theatre, Columbia University, New York, by a small but appreciative audience. Mr. Gilbert was assisted by the distinguished Boston pianist, George Copeland, who, in addition to illustrating with appropriate themes and excerpts the various phases of humor touched on by Mr. Gilbert, rendered a short but interesting program, with the following divisions: "Expressions of Gaiety, Merriment

and Good Humor"; "Specimens of Ragtime," and "Expressions of the Comic and Grotesque." In his lecture Mr. Gilbert discussed humor under two general heads—the comic or ludicrous as opposed to mirth and joviality. Some of his remarks were very amusing and most of the illustrations quite apt. In speaking of American music, Mr. Gilbert emphasized the humorous potentiality of ragtime, but held other forms of American music to be veiled only too often in a "cloud of selfconscious seriousness."

Volunteers for Camp Dix

On May 7, the officers of the Fifth Battalion, 153d Training Brigade, at Camp Dix, will provide an entertainment for all the officers of the camp. The program is being arranged by Daniel Mayer, the New York manager, and the following artists will participate: Lenora Sparkes, soprano of the Metropolitan Opera; Elias Breeskin, violinist; Arthur Hackett, tenor, and Mischa Levitzki, pianist. Mrs. Yeatman Griffith has kindly volunteered to join the party as accompanist.

Miss Sparkes, who is under the exclusive management of Mr. Mayer, will also sing at a patriotic affair on May 2, to be held at A. A. Anderson's New York studio, on which occasion Carlo Liten, a distinguished Belgian tragedian who has just come to this country, will recite two famous war poems, "Carillon" and "Le Drapeau Belge."

Cherniavskys en Route for South Africa

Leo and Jan Cherniavsky sailed on Sunday last, April 21, for South Africa, where they will join their brother Mischel, and continue to give their famous concerts. They have taken a suite of rooms on board the steamship, City of La Havre, and expect to arrive at their destination in about four weeks. Accompanying the Messrs. Cherniavsky is a tuner. They are also taking with them a Heintzman concert grand piano, which they will use on their tour through South Africa. Just before sailing the brothers received a cable from Mischel stating that excitement in Cape Town is running high, and that all seats have already been sold out for the concert which they are scheduled to give there on May 25.

While the three brothers were in New York they made some phonograph records which are said to be among the best made by an instrumental trio.

Morgan Kingston for Portland Festival

Morgan Kingston, the celebrated Welsh tenor of the Metropolitan Opera Company, has been engaged to sing in two performances of the Portland (Ore.) Music Festival, to be held in that city on June 6, 7 and 8.

Sundelius and Sandby with Swedish Male Chorus

On Sunday evening, May 12, the Swedish Men's Chorus will give a concert. In addition to the Scandinavian Symphony Orchestra under Windigstad, the



THE LATE LIEUTENANT DAVID BISPHAM, JR. Of the Royal Flying Corps, from a photograph just received from England. Lieutenant Bispham was killed last November by the fall of his machine while executing his second solo flight at Hendon Aviation Field, near London. The boy, who was born in London May 12, 1908, while his famous father was singing at the Royal Opera there, later was educated in America and was about to enter Princeton University, when he decided to join the British Army shortly before the entry of the United States into the war. Although Lieutenant Bispham was not connected with the stage, his father has been notified that his name has been placed among those of actors' sons who have fallen, upon a tablet over the stage door of the celebrated old Victoria Theatre in London. The list so far includes the sons of William Farren, Eugene Oudin, Sterndale Bennett, Henry Arthur Jones, F. C. Henson and Harry Lauder, and the nephews of Beerbohm Tree and Mary Anderson.

society will be assisted by Marie Sundelius, the popular soprano, and Herman Sandby, the Danish cellist, who will play two groups of Scandinavian folksongs and dances with orchestral accompaniment.

The Latest Sensation in the Musical World

ROSA RAISA

World's Greatest Dramatic Soprano

Especially re-engaged for the third season at Teatro Colon, Buenos Aires, South America, to create Puccini's latest works, "Tabarro" and "Suor Angelica." Miss Raisa will also sing "Herodiade" and "Norma," the latter opera revived after many years owing to lack of an artist to sing the title role.



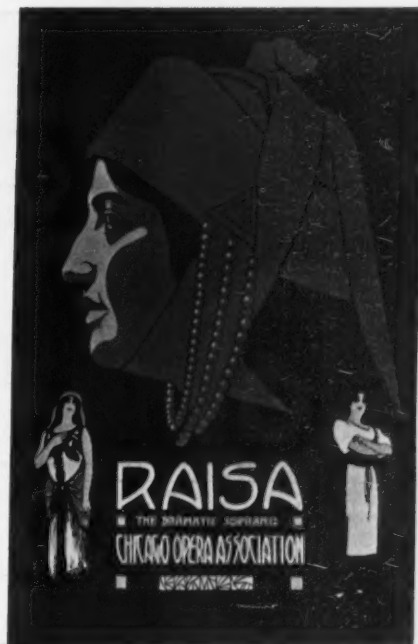
"Rosa Raisa is one of the real stars of the operatic world."—*New York Herald*.

"The truly magnificent Rosa Raisa, a dramatic soprano of irresistible emotional force."—*Lawrence Gilman, North American Review*.

"It is a voice for intensely dramatic music, strong, pure and resonant. The range is a generous one."—*Boston Transcript*.

"Rosa Raisa has the most marvellous, glorious voice of any kind or character, barring none, which has come under my observation in many a year."—*Maz Smith, New York American*.

"Miss Raisa disclosed that her vocal gifts are coloratura as well as dramatic, and she possesses a pianissimo that has no peer among sopranos of the dramatic genre."—*Howard Shelley, Philadelphia Telegraph*.



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CONCERTS IN GREATER NEW YORK

MONDAY, APRIL 22

Eva Gauthier

Eva Gauthier gave another of her interesting programs, which began with four "chants populaire" of Alsace-Lorraine, harmonized by Gustave Ferrari and ending with the ultra modern, at Aeolian Hall, New York, on Monday evening, April 22.

Some of the principal features of her program were: "Le Jet d'eau" (Debussy), "Guitares et Mandolines" (Grovez), "Le détachement vivant" (fragment d'une symphonie scénique) (Catapos) given with small orchestral accompaniment, and four impressions, "Rain," "The Fountain," "The Corpse," "The Nightingale" (Leo Ornstein).

The latter proved to be extremely interesting to some but on the other hand a source of considerable amusement for the majority, whose taste for the ultra-modern seems to be somewhat lacking.

Mme. Gauthier, however, is thoroughly at home in this school and gave intelligent and skilful interpretations. The American and English composers were represented by Charles T. Griffier and Eugene Goossens, whose respective numbers were: "Waikiki" and "Chanson de Fortunio" and "Chanson de Barberine," both given for the first time. There were other works by Chausson, Ravel, Faure, Delage, Schindler, Pintel and Ferrari. "La danse" by Mr. Ferrari proved to be a delightful number and was warmly applauded.

Marcel Hansotte assisted at the piano.

Greta Masson, Mezzo-soprano

A mezzo-soprano new to New York, Greta Masson, made her appearance at Aeolian Hall, on Monday afternoon, April 22. Her program contained several unusual numbers, including "When the Dove Laments" (Handel), "Her Love" from "Acis and Galatea" and "Come and Trip It" (Handel).

In the Massenet aria "Il a doux" from "Herodiade," she disclosed the beauty and compass of her middle register. Her phrasing was good and her diction intelligent. Miss Masson's work was characterized by delightful ease and confidence.

Elizabeth Jones, Contralto

Quite one of the most promising newcomers of this season made her first appearance on Monday afternoon, April 22, at the Princess Theatre. Elizabeth Jones has a contralto of rich and powerful quality, which she exercises with evident skill and admirable taste marks her interpretations.

Miss Jones was scheduled to sing among her group, one German representing Schumann and Brahms. However,

it was announced from the stage that the following would be substituted: "Le Tu M'Ami" (Pergolesi), "Les Berceux" (Faure) and "Enfant de Catana" (Widor). The singer's opening group contained songs by Caldara, Sarri, Weckerlin and Tiersot.

Miss Jones gave exceedingly much pleasure with her singing "Fleur d'amour" (Borodin), "Vielle Chanson Espagnole" (Aubert) and "Adieu Forêt" from "Jeanne d'Arc" (Tchaikowsky). Her diction and phrasing were good and she conveyed the spirit of the numbers very charmingly. In the "Jeanne d'Arc" aria she disclosed considerable dramatic power. The English group included: "God Is My Shepherd" (Dvorak), "Must I Go Bound" (Old Irish), "The Next Market Day" (Old Irish), "A Lonely Maiden Roaming" (Branscombe) and "Sing to Me, Sing" (Homer).

Frank Sheriden furnished excellent piano accompaniments.

TUESDAY, APRIL 23

Margaret Jamieson, Pianist

Margaret Jamieson, the young American concert pianist, who gave several successful concerts in New York during the past season, was heard in another recital on Tuesday afternoon, April 23, in Aeolian Hall. Miss Jamieson again demonstrated that she is an artist of authority and deserves to be classed as one of the foremost of the younger pianists. Her work is full of intelligence; her technical equipment is of a high order, and her interpretations are musically. Added to this she possesses a charming personality.

Miss Jamieson played a varied program, which comprised Beethoven's sonata, op. 31, No. 3, and shorter pieces by Schubert, Saint-Saens, Schumann, Chopin, Liszt, Paderewski, Debussy and Stojowski. A large and fashionable audience attended.

WEDNESDAY, APRIL 24

MacDowell Club; Debussy Program

We shall be in for a rain of Debussy concerts now in all probability and lucky if all of them measure up to the standard of the first, which took place at the MacDowell Club on Wednesday evening, April 24. The artists were Maggie Teyte, soprano, Harold Bauer, pianist, and the Flonzaley Quartet. Mr. Bauer, who opened and closed the program, played a group of the most familiar piano numbers, including the "Soirée de Granade" and "Jardins sous la pluie," finishing with the entire "Children's Corner" suite, which drew loud applause, especially the delightfully amusing reading of "The Gollywog's Cakewalk." There is no finer interpreter of Debussy songs than Maggie Teyte. She was in splendid voice and sang the six songs which she had chosen, including the Wagner-like "Receuillement" and the charming "Green," with a perfection which it would be hard to excel. Such careful handling of nuances is indeed a treat to listen to. Miss Teyte had to add several more to the six songs the program called for. And in appearance she was quite "La Damoiselle Elue" herself! Walter Golde's accompaniments—and in Debussy songs the accompaniment counts for at least fifty per cent.—were real works of art. The Flonzaleys played the quartet. If Debussy had never written anything but this, he would still stand among the leading composers of his time. It was a loving performance, one in which the men gave all they had, and magnified the innumerable beauties of the work. There was an audience which completely filled the large exhibition hall of the club and the proceeds went to "L'Aide affectueuse aux Musiciens."

THURSDAY, APRIL 25

Gabrilowitsch Orchestral Concert

An extremely large audience greeted Ossip Gabrilowitsch at the second of his Carnegie Hall orchestral concerts last Thursday evening, April 25, and by its absorbed attention and unstinted enthusiastic applause again emphasized that conductor's compelling musical qualities and his striking power over his hearers.

Very much in the public eye at all times, Gabrilowitsch looms particularly large at this moment both because of his present series of important concerts and the mention of his name at various times during recent weeks in connection with the leadership of the Detroit, Cincinnati and Boston Symphony Orchestras. That this remarkably gifted musician deserves all the attention he is receiving was demonstrated anew by his perspicacious, expert and appealing conducting of his program last Thursday when he impressed connoisseurs mightily with his readings of Brahms' second symphony and Glier's symphonic poem, "The Sirens."

Gabrilowitsch understands Brahms thoroughly and exquisitely. He builds masterfully the granitic formal foundations of the classic master but then he sets about to soften the hard lines with fine chiseling of the melodic designs, the ornamental tracery. As for the inner spirit, it finds similar interpretative response on the part of Gabrilowitsch, the thinker, the poet, the colorist. He handles his orchestral hues with wonderful resource and finesse and blends them with a never ending variety of appropriate accents, dynamics and tonal modulations. The second symphony of Brahms is a true test piece of a conductor's versatility and it is only fair to say that Gabrilowitsch left no artistic or technical requirement unfulfilled in his luminous and commanding performance. It was a Brahms rendering of an ideal and uplifting kind.

"The Sirens" gave Gabrilowitsch's control of the baton and of his players a chance to display itself in a score that permitted the utmost freedom in publication, and here the conductor threw himself into the rendering with impulsiveness and passion. He made the interesting work a series of graphic and picturesque musical moments. Ap-

plause was of the ovational order following the close of the Glier.

Of course no Gabrilowitsch appearance could be quite satisfactory without that artist's contribution as a pianist and this time he chose the Schumann concerto as his medium. It was performed with all the sympathy, tenderness and noble musical atmosphere which Gabrilowitsch knows how to put into such romantic music. His listeners vented their approval resoundingly. Arnold Volpe led the orchestra in the concerto and gave sensitive and yet full-blooded support, making an ensemble of an uncommonly high and dignified degree.

Rechlin Organ Recital

Edward Rechlin gave an organ recital at Aeolian Hall, New York, Thursday evening, April 25, which was well attended. The program, made up of interesting numbers and preceded by the national anthem, had on it also fantasia and fugue, G minor, Emmanuel Bach, given with freshness and spirit; adagio, by J. S. Bach; largo, by Corelli-Guilman; gavotte and musette, by Faulkes. These were short but beautiful numbers. The distinctive feature of the performances was the exquisite phrasing and delicate pedal work of the player. The "Morceau de concert," by Guilman, brought out all the possibilities of the organ and performer, and was received with enthusiastic applause. An "Improvisation" was given with imagination, musical feeling, and that knowledge of counterpoint and fugue for which Mr. Rechlin is noted. "Chant Negre," by Walter Kramer, has a charming melody. It was played with most perfect legato.

"Melody," in A flat, by Reuter, was delightful and exquisitely given. Following the "Berceuse" and "Morceau caractéristique," by Mr. Rechlin himself, he was called out many times and played a charming piece of his own, still in manuscript. The toccata by Widor, played by request, closed a brilliant performance.

FRIDAY, APRIL 26

Namara, Soprano

Namara gave a second interesting recital at Aeolian Hall on Friday evening, April 26. Her program included: "Giunse al fin," from "Le Nozze di Figaro" (Mozart), "L'Ombre des Arbres" and "Green" (Debussy), "L'heure exquise" (Poldowski), "Le Rêve" (Grieg), "Pensée" (dedicated to Namara), "Berceuse," "Thought of You" (Natalie Townsend), "La pensée," "La Deut," "The Grave in France," "Tone and Song" (Rudolph Ganz), "How I Love Thee" (Florence Parr Gere), "Loch Lomond" (arranged by Fritz Kreisler), three art songs of Japan: "Butterflies," "Prayer" and "Fireflies" (Gertrude Ross) and "Early Spring" (Schindler).

The singer was in superb voice, showing vast improvement since her previous recital this season. She displayed admirable skill in the use of her beautiful voice, which is unusually well placed. Her interpretations were all rendered with delightful ease, coupled with great charm of manner. The French were particularly interesting as Namara diction and colors French like a Gaelic native. Her phrasing and text treatment deserve special comment. Another group of favor was the Ganz one, "La Deut," a thoroughly quaint, humorous snatch of song, was repeated, and judging from the reception it received the song will soon gain favor also with other artists. Other songs that were repeated were: "Pensée," by Natalie Townsend, and "How I Love Thee" (Gere). In addition to the program numbers, Namara gave at least six encores all told, finally singing "The Star Spangled Banner" in order to disperse the audience.

Povla Frijs, Soprano

Povla Frijs, soprano, gave a recital of songs at Aeolian Hall Friday afternoon, April 26, before an audience of good size. Mme. Frijs's versatile interpretative gifts found medium for expression in the following interesting program: "Jehovah," Bach; "Air de Scipion," Handel; "Chanson a danser," "La Steppe," Gretchaninoff; "Villanelle des petits canards," Chabrier; "La Glu," Gounod; "Mandoline," Debussy; "La Procession," César Franck; "Tandis que l'Enfant," Loeffler; "Au Cimetière," Fauré; "Lettre a une Espagnole," Laparra; "Der Skreg en Fugle" ("A Bird's Cry"), "Majnat" ("Night of May"), Sinding; "Var det en Drom" ("Was it a Dream"), Sibelius; "Med

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en primula veris" ("With a Primrose"); "Haab" ("Hope"), Grieg.

Mme. Frijs's thorough musicianship, her clear understanding of the mood to be represented, her ability to convey this, together with a very attractive stage presence, centered the interest of the listeners, from the very outset of her program and held the attention to the end.

There was much enthusiasm and Mme. Frijs graciously repeated certain numbers and added encores.

Louis Gruenberg at the piano was a very capable accompanist.

SUNDAY, APRIL 28

Toscha Seidel, Violinist

Toscha Seidel was greeted by an immense audience in Carnegie Hall, New York, when he gave his violin recital on Sunday afternoon, April 28. The sonata in E by Handel, with which the concert began, was vigorously applauded, not so much for the sake of Handel as for the way he was handled by the popular violinist. A flower by any other name would have smelled as sweet if Toscha Seidel had offered it. His beautiful tone would have made the scale of E delightful even if the scale notes had not been juggled into a sonata. The second number was Saint-Saëns' B minor concerto for violin and orchestra. The orchestra on this occasion was concentrated into Richard Hageman and a Steinway piano. Nothing could have been finer than the piano accompaniment which Richard Hageman played, except a good orchestral accompaniment. The solo part for the violin, however, was all that Saint-Saëns could have desired and much more than the public sometimes gets for concert violinists. Every phrase was musical and technically perfect—that is to say, humanly perfect. The first harmonic of the famous harmonics at the end of the andantino was missed. This one little, insignificant slip was the redeeming fault which proved that the superb artist was not machine perfect. No machine could have approached the appealing and luscious tone which was varied but never omitted throughout the entire recital. No doubt the tone is the charm by which this new Russian violinist wins the hearts of his hearers. His technical skill is altogether admirable, but it is not the finger or the arm that casts the spell over the multitude. Let it suffice to say that Toscha Seidel made music. The rest of his program was full of hyphenated productions. There was a "Sicilienne et Rigaudon" by Francœur-Kreiser, a "Lithuanian Song" by Chopin-Auer, a "Hungarian Dance" by Brahms-Joachim, a "Larghetto" by Weber-Kreiser, after which came the "Polonaise Brillante" by just Wieniawski, no doubt fingered and bowed by some one who was too modest to link his name with the composer.

Toscha Seidel was equally fine in all his numbers and he appeared to be as fresh and eager at the end of his recital as at the beginning. He could certainly have played the entire program again without exertion. His easy manner has a great deal to do with his art of pleasing the public. No one could learn how the trick was done by simply watching Toscha Seidel. He has the most deceptive of all the arts, namely, the art of concealing art.

John McCormack, Tenor

A McCormack concert never fails to draw its huge quota from the ranks of metropolitan music lovers, and when, coupled with this, is a special request program, the attraction is magnetic, and irresistible. Such was the case last Sunday evening, April 28, when the huge New York Hippodrome was filled to its utmost capacity, its enormous stage crowded with a second audience, which was arranged in tiers and in size would have made a very respectable gathering by itself, and even then many were turned away. The enthusiasm was more than in proportion to the size of the audience, encores being demanded with apparently insatiable appetite, and at the close the artist was actually seized and forcibly detained until he promised to grant at least another number.

From the standpoint of musical psychology, it is interesting to note just what McCormack audiences like best. From the program, it is evident that these are the favorites: "Oh, Sleep, Why Dost Thou Leave Me?" (Handel), "Ave Maria" (Schubert), "Singer's Consolation" (Schumann), "When Night Descends" (Rachmaninoff), the lullaby from "Jocelyn" (Godard), "Una furtiva lagrima" from "L'Elisir d'Amore" (Donizetti), "Norah O'Neale" and "Ballynure Ballad" (arranged by Hughes), "Last Rose of Summer" (Moore), "The Snowy Breasted Pearl" (arranged by Robinson), "She Is Far from the Land" (Frank Lambert), "Your Eyes" (Edwin Schneider, Mr. McCormack's able accompanist, who was accorded his due share of applause), "She Rested by the Broken Brook" (Coleridge-Taylor), and Wilfred Sanderson's dramatic "God Be With Our Boys Tonight," which found its echo in every heart. Mr. McCormack was in excellent voice and wholly gracious in the matter of extras, adding "Mother Machree," "My Little Grey Home in the West," "I Hear You Calling Me," "Mavis," and other numbers which have come to be especially identified with his name.

Andre Polah, violinist, was heard in Gluck's melody, Bach's gavotte and the Vieuxtemps serenade and rondino. The audience liked the rich beauty of his tone and the charm of his interpretations and insisted upon additions to his programmed numbers.

Edwin Schneider played splendid accompaniments. During the evening, William P. Larkin made an able address in the interests of the Liberty Loan.

Young Men's Symphony Orchestra

The Young Men's Symphony Orchestra, Arnold Volpe, conductor, gave its second subscription concert of the season at Aeolian Hall, on Sunday afternoon, April 28, before a large and representative audience.

Mr. Volpe, who always is eager to produce programs of an interesting nature, gave unusually excellent readings of Mendelssohn's symphony No. 3 (Scotch); overture, "Egmont," Beethoven; and Liszt's symphonic poem, "Les Preludes." In these three works, the orchestra responded to Mr. Volpe's every wish, with the result that the concert was a particularly enjoyable one. He is a conductor of rare musicianship, poetry, and technical finish.

Lula Root, who possesses a rich, round, resonant contralto voice, made an excellent impression with her singing of "Che faro senza Euridice," from Gluck's "Orfeo."

Frank Sheridan, an artist-pupil of Louis Stillman, played with much dash and brilliancy MacDowell's D minor concerto for piano, in which the orchestra, under Mr. Volpe's baton, gave excellent support. Young Sheridan has received thorough instruction and is sure to win a high place for himself in the pianistic ranks.

Ann Arbor May Festival

Dr. Albert A. Stanley has just announced the complete program for the twenty-fifth annual May Festival, which will take place in Hill Auditorium, May 15, 16, 17, 18, and, as usual, consisting of six concerts. A spirit of patriotism will permeate the occasion, and on each program some patriotic numbers will be offered, either as parts of the regular program or as supplementary numbers.

The programs are as follows:

WEDNESDAY EVENING, MAY 15
Soloists: Margaret Matzenauer, contralto, and Riccardo Stracciari, baritone; Chicago Symphony Orchestra, Frederick Stock, conductor.
America
Overture, "Leonore," No. 2 Beethoven
Aria, "Oh, casto fior del mio sospiro" ("Roi d'Lafore") Massenet
Riccardo Stracciari
Suite, "Scheherazade," op. 2 Rimsky-Korsakoff
Songs with piano:
Before the Crucifix Frank La Forge
Sorrow in Springtime (in Russian) Rachmaninoff
Dear Lad o' Mine Branscomb
Carnaval Fourdrain

Margaret Matzenauer
Frank La Forge, accompanist
Aria, "Eri tu che macchiavi" ("Un Ballo in Maschera") Verdi
Riccardo Stracciari
Prelude, "The Afternoon of a Faun" Debussy
Aria, "Largo al factotum" ("Barber of Seville") Rossini
Riccardo Stracciari
Irish Rhapsody Herbert

THURSDAY EVENING, MAY 16

The Beatitudes, an oratorio César Franck
The soloists will be: Lois Marjorie Johnston, soprano; Emma Roberts, mezzo-soprano; Nora Crane

However

Maud Powell
For Our
Next Season



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Hunt, contralto; Paul Althouse, tenor; Arthur Middleton, baritone; Bernard Ferguson, baritone; James Hamilton, tenor; Odra Otis, soprano, tenor; Robert Richard Dieterle, baritone; Joel Thomas Morgan, baritone; Earl V. Moore, organist, together with the University Choral Union and the Chicago Symphony Orchestra, under Albert A. Stanley.

FRIDAY AFTERNOON, MAY 17
Soloist, Rudolph Ganz, pianist; the Children's Chorus; the Chicago Symphony Orchestra, Frederick Stock and Albert A. Stanley, conductors.

America
Overture to "The Secret of Suzanne" Wolf-Ferrari
Into the World Benoit
Suite, "The Wand of Youth," op. 1, B flat Elgar
Concerto for Piano, B flat minor, op. 23 Tchaikowsky

FRIDAY EVENING, MAY 17
Soloist, Claudia Muzio, soprano; Chicago Symphony Orchestra, Frederick Stock, conductor.

The National Anthem
Suite, No. 3, D major Bach
Aria, "Depuis le jour" ("Louise") Charpentier
Symphony No. 4, D minor, op. 120 Schumann
Aria, "Suicidio" ("Gioconda") Ponchielli
Scherzo, "L'Apprenti Sorcier" Dukas
Aria, "Bird Song" ("Pagliacci") Leoncavallo
March, "Pomp and Circumstance" Elgar

SATURDAY AFTERNOON, MAY 18
Soloist, Joseph Bonnet, organist.

Forerunners of Bach:
Prelude, fugue and chaconne Buxtehude
Recit de tierce en taille Nicolas de Grigny
Prelude Clerambault
Fantasia and fugue, G minor Johann Sebastian Bach
Tenth organ concerto, D minor George Frederick Handel
Cadenza by Alexandre Guilmant
Nôel languedocien (French Christmas Carol) Alexandre Guilmant
Choral in A minor, No. 3 César Franck

Improvisation (from suite in D) Arthur Foote
Cortège Debussy
Ariel (after a reading of Shakespeare) Joseph Bonnet
Rhapsodie catalane (with pedal cadenza) Joseph Bonnet

SATURDAY EVENING, MAY 18
Carmen, an opera in four acts (Bizet)
Don Jose Giovanni Martinelli
Escamillo Giuseppe de Luca
Zuniga Arthur Middleton
Morales Arthur Middleton
Carmen Margaret Matzenauer
Micaela Myrna Sharlow
Frasquita Lois Marjorie Johnston
Mercedes A. Grace Johnson
El Dancaïro Odra O. Patton
El Remendado James Hamilton
Dragoons, etc. University Choral Union
Chicago Symphony Orchestra, Albert A. Stanley, conductor

Winifred Byrd's Activities

Winifred Byrd, the young American pianist, whose New York debut was one of the most brilliant within the last few seasons, will give her second Aeolian Hall recital on Monday evening, November 4.

The pianist has made a contract with the Duo-Art to make a number of records during the next few months.



WINIFRED BYRD,
Pianist.

Several of these Miss Byrd has completed, and it is said that they are most excellent, recording exactly the delicacy and spiritual quality of Miss Byrd's playing, in addition to her thunderous work in some of the heavier numbers.

Marie Gouled, her manager, is at present in the South, where she is booking the young artist.

Newark's Festival Opens Amid Enthusiasm

Tonight (May 2) marks the closing event in the Newark (N. J.) fourth annual music festival, a full report of which will be found in next week's issue of the MUSICAL COURIER. The first concert took place on Tuesday evening, April 30, when in addition to the festival chorus of 800 voices and the huge festival orchestra, Conductor C. Mortimer Wiske had as soloists Lucy Gates, Cecil Arden, Clarence Whitehill, Giovanni Martinelli, Gretchen Morris and William Tucker. It was known as "Opera" night. Wednesday evening "Eve" and the "Stabat Mater" were given with Namara, Theo Karle, Margaret Abbott and Arthur Middleton as soloists. Thursday was Farrar night, the famous soprano of the Metropolitan Opera Company being the only soloist. The final rehearsal of the chorus took place last Monday evening, when Mr. Wiske, with the approval of the members, decided to sing again on Friday evening in the interests of the War Savings Stamps campaign. At that time the chorus will sing an entirely different program than the festival. This patriotic concert is being arranged by Louis Bamberger, one of the directors of the Newark Music Festival Association. At that time Constance Balfour, an added artist to the festival, will be the soloist.

Alice Nielsen Triumphs at Charlotte, N. C.

Reports which have trickled North regarding the big patriotic "Entente Allies' Music Festival," held last week at Charlotte, N. C., speak of the tremendous success achieved there by Alice Nielsen, whose voice, singing art, gowns, and charming personality won ovations, according to the same reports. The local newspapers headlined her graphically in all their reports of the three concerts. With Mme. Alda, Muratore, and Marion Green, Miss Nielsen sang also in "The Star Spangled Banner." Further details of the events at Charlotte will be published next week. The festival netted \$12,000 for the Red Cross.

Merle Alcock, Festival Favorite

On April 18, Merle Alcock, the popular contralto, was heard in recital at Spartanburg, S. C., with that unvarying success which marks her work. April 25 and 26, she appeared at the Fitchburg (Mass.) festival, her lovely voice adding to the success of Hadley's "Ode to Music." Among her engagements for May are appearances at the Cincinnati (Ohio) Music Festival, May 7 to 11; Macon (Ga.) Festival, May 13, and the Bethlehem Bach Festival, Dr. J. Fred Wolfe, conductor, May 24 and 25. At the Cincinnati and Bethlehem festivals the contralto will sing solo portions of Bach works, for which she is especially fitted by experience, voice and interpretative ability.

EXPERIENCES IN FRANCE

Francis Rogers Has Only One Regret, That His Winter There Is a Thing of the Past

Just now every one is interested in the relation of the war to music and musicians in general. One of America's finest native artists, Francis Rogers, baritone, recently returned to the United States after spending the winter in France. Naturally, Mr. Rogers had some very interesting things to tell about his sojourn.

"When my wife and I sailed for France last October, we expected to come in January. That we stayed away six months instead of three is evidence of how much we found to do and also how much we enjoyed doing it. As we postponed our return from week to week, I would cancel my concert engagements at home by cable, postponing my lessons and other business into a somewhat indefinite future. Now the winter has gone, and with it the fulfillment of all the musical plans I had made. But I regret nothing about my winter in France, except that it is now a thing of the past."

Mr. and Mrs. Rogers landed in New York April 23, after an absence of a little more than six months. Between October 25 and April 9, they gave 113 concerts in France under the auspices of the Y. M. C. A. This was at the rate of two-thirds of a concert daily, and as Mr. Rogers says, "in the slang of the boys, it is 'going some.'"

"Roger Lyon, my accompanist, formerly of the Estey Organ Company and organist of Christ Church, Brooklyn, was with us almost all of the time, but he has made himself so valuable that he is staying behind to continue his musical work with the Y. M. C. A. until he gains the avoirdupois necessary to admit him to military service."

The Soldier Audiences

"It has been a wonderful experience, the most wonderful of my life," volunteered Mr. Rogers with contagious enthusiasm. "We visited nearly all the American camp centers in France, eating and sleeping when and where the conditions of travel and hospitality permitted. There was a good deal of discomfort, even hardship, about it, but we kept going most of the time and there never was an instant when the game was not well worth the candle. Such inspiring audiences I have never sung to—such keenness of attention, such hearty response, such freedom from self-consciousness."

"The soldiers did not ask for, nor did I attempt to give them, 'highbrow' songs. They like best melodious songs of sentiment or lively ditties with a humorous or stirring touch. Among the former, 'The Rosary' and 'Mother Machree' were especial favorites; among the latter, 'The Nightingale,' 'From Lonesome Tunes,' 'Young Richard' and 'Rolling Down to Rio.' I suppose that during my absence a new crop of songs with chorus has sprung up. Those that I used most in France were 'The Sunshine of Your Smile,' 'Joan of Arc' and 'There's a Long, Long Trail.' This last has a fighting version, written by a soldier. It goes:

"It's a long, long trail to Flanders
And to No Man's Land in France,
Where the shrapnel shells are bursting,
But we must advance.
There's a lot of drills and hiking
Before our dreams all come true
And we show the German kaiser
How the Yankee boys come through."

"As time went on, I found the boys less keen to sing themselves. They seemed to prefer, after the day's work, to sit back and have their singing done for them. I never stayed in any one camp long enough to teach them anything new or to drill them in chorus singing. It is my hope that before long the Y. M. C. A. can get men over from America who will be stationed at the camps and develop the choral singing along the lines of the community chorus idea. At present there are none to do this and an important agent in keeping up the morale of the troops is absent. There are some regimental bands, but not nearly enough of them."

British Camps Visited

"We also gave nineteen concerts in the British camps and found that their soldiers sang a great deal and sang well—much more confidently than our boys. This I attributed to the English love of choral singing and the fact that almost every Englishman with a voice has at some time or other sung in a choir or a chorus. We found the British soldiers just as quick and responsive as ours—not in the least stolid or lacking in interest."

"A phonograph is usually the chief treasure of a Y. M. C. A. hut, and is on the job ten hours a day or more—I might say it is never silent. Sometimes I have seen a boy with his arms about the machine and his ear to its mouth as it sang to him 'O My Laddie' or 'Over There.' A few miles from the front I heard Reinald Werrenrath's lovely record of 'Tommy Lad.'"

"Sometimes the boys comfort themselves with what most of us would consider pretty depressing music. A hymn they often ask for is 'Where Is My Wandering Boy Tonight?' This last Easter Sunday a battalion was preparing to move to another post and the men were piling into the Y. M. C. A. hut to lay in supplies for the journey. All was bustle and noise. Suddenly somebody started 'Tell Mother I'll Be There' on the phonograph. Instantly a hush fell upon the crowd and there was no sound save that of the hymn as the boys, with their thoughts far away at home, made their simple purchases and left the place."

The Need of More Workers

"Clifford Walker (of vaudeville fame) was the first entertainer for the Y. M. C. A. to arrive in France. My wife and I came next. Then came the Liberty Quartet (Mary Horisberg, Beulah Dodge, Charles Steele, Albert Wiederhold), with William Janaschek at the piano. These five made a great hit everywhere, both as an organization and

as individuals. Then there has been the incomparable Gerry Reynolds, whose sympathetic devotion to the cause and abilities as an organizer of entertainments among the soldiers has won a big place for him in their hearts. Sam Dushkin, the American violinist, and Nikolai Sokoloff have done splendidly, too. All these artists are just right, except that there ought to be at least four of each one of them."

"Singers of songs, both grave and gay, violinists, story tellers, impersonators, entertainers of all sorts, are needed and needed at once. Pianists, as such, are not so valuable, because the average camp piano is really over military age and rather rheumatic; but there is a large field for those who will play accompaniments. For men who, by reason of age or physical condition, are not liable for military service, and for women, this work with the soldiers is of real value to the cause. If there are any of my professional brothers or sisters who would like to talk over details with me, I am at their service."

French Music of Today

"There is not much to be said about the condition of French music at the present time. So far as I know, none is being written. Debussy, who died while I was in Paris, had been ill for a long time, and owing to the bombardment at the time of his death, his passing was but little commented on. In the provincial cities, there are occasional performances of opera by traveling companies. In Paris there is a good deal of opera, and during the winter frequent orchestral and chamber concerts. But when one recalls that all the able bodied men in France are at the

THIBAUD ON FRENCH MUSICIANS



JACQUES THIBAUD,
Violinist.

In speaking with a French musician nowadays, nothing is more natural than that the conversation should open with a reference to that most prominent French composer of the last two decades, the late Claude Achille Debussy, whose untimely death occurred only a few short weeks ago.

"No," answered Jacques Thibaud, the violinist, as we chatted in the pleasant salon of his New York apartment, "I am sorry that I have never had an opportunity to know Debussy as well as I should like to. Of course we had

met numerous times, but he was of an older generation than myself, and our work seldom brought us into direct contact."

"Over here people have heard little about Debussy's last illness. The terrible disease which finally took him off had made a martyr of him for several years past, and during the last two or three years of his life he was in constant pain. Yet he never gave up work. The fact that in the last ten or fifteen years he was less prolific in composition than earlier, and also that, as I think all agree, hardly any of his later works attained the heights of the best of his earlier ones, is undoubtedly due to the slow encroachment of his fatal illness, against which he fought for years."

"And what of the composers who are left?"

"Well, of the moderns, I think Maurice Ravel is the most prominent. People who do not know his work well have often told me that they regarded him merely as an echo of Debussy. But that is not at all true, as even a superficial study of his works will show one. His is quite an individual idiom, and I think the strongest among the younger Frenchmen of today. There is another man in whom I am much interested, and one of whose works I played at a recital in New York last season. He is the composer with the peculiar name of Samazeuilh, and he also has a distinct utterance of his own. His works are little known in this country as yet, but I am sure they would be liked."

"By the way," said I, "speaking of composers, what ever became of Henri Duparc, who wrote some of the finest songs in all French song literature? I understand that he is still alive. Is it so?"

"Indeed, yes," answered Thibaud; "he lives at Vevey, in Switzerland, and I saw him only a short time before the war began."

"Is it true, as I have often heard, that it is a mild form of insanity which compelled him to give up his musical work?"

"Indeed not," answered Thibaud, "and I am very glad to have an opportunity to deny publicly that such is the case, for I find that it is a story generally known and credited here. Henri Duparc had the misfortune to become blind, though mentally he is as vigorous as ever. He has lived quietly at Vevey for many years past. Duparc, who is now a man well along in years, was a pupil of César Franck. Several years ago, before the outbreak of the war, Pablo Casals, Alfred Cortot and I gave a joint recital at Vevey. We began it with one of the César Franck trios from op. 1, his very first work. Duparc, who, as I have said, lives very quietly and seldom goes out, honored us by coming to hear it, and after the concert was brought into the artists' room. It really brought tears to the eyes

front, it is not surprising that the performances leave something to be desired."

"Much to my regret, I had no opportunity to hear the French soldiers sing. They have many good marching songs, but from what I have been told, I gather that they sing neither so much nor so well as the British and Americans. Their favorite songs are, all of them—all that I know, that is—lively and with a distinct dance or march rhythm. 'Aupres de ma Blonde' and 'Madelon,' two of the best and most popular, illustrate this. Our men, on the contrary, seem to prefer songs with a leisurely swing, which, when they are left to themselves, they slacken to the rhythm of a dirge. Often I have heard a group of them about a hut piano wailing 'There's a Long, Long Trail' at a pace a funeral horse might envy. The first task of a leader is always to bring them up to time."

Work of Mario Battistini

"The chief delight of my winter, outside of my own work, was the singing of Mario Battistini, who is, in my opinion, the greatest male singer now before the public. This extraordinary artist, although more than sixty years of age, has retained the freshness of his voice absolutely unimpaired. His voice is of the baritone di grazia type, but is of sufficient power to make his dramatic climaxes effective. Its quality is singularly sympathetic, much like Caruso's in its lyric moments. I have never heard any male singer whose vocal emission and control were so perfect—the powerful, yet elastic, breath support, the free throat. Well, I suppose I really must not go into a rhapsody here. I heard Battistini first in 'Henri VIII,' in which he was hampered, as all Italian singers are, by the French vowels; in 'La Favorita' I saw him as a great singer; in 'Rigoletto,' I found him to be the perfect, the ideal singer. In two performances of 'Rigoletto,' every note he uttered was flawless. Even Dr. Muckey would, I think, enjoy his singing. He is an intelligent, though not an inspired, actor. During his stay in Paris this winter, he went regularly to Jean de Reszke's for coaching in his roles. Unfortunately, he will not cross the ocean, so that America will never hear him."

to see how the poor blind man had been moved by hearing the youthful work of his old master. He kissed us all, and thanked us for the pleasure the music had given him, while tears ran down his cheeks. It was indeed an emotional moment."

"You have mentioned Alfred Cortot. I see that Mr. Judson, of Philadelphia, is bringing him over for an American tour this year."

"Indeed, yes," said the violinist, his face lighting up, "and that is one of the best bits of news I have heard in a long time. Cortot is one of the best musicians we have in France, and I am only surprised that he has not been in America before this. Without doubt he is the greatest of our pianists today. Do you know anything of him?"

"Very little, I confess, except that I once heard him play César Franck's 'Variations Symphoniques,' and greatly admire his work."

"He is not only a great pianist," said Thibaud, "but a splendid conductor, too. Indeed, it was as a conductor that he won his first laurels. When he had finished at the Conservatoire, before he was twenty years old, he went to Germany to study and became very much interested in Wagnerian music. The Wagner family took a fancy to him, and gave him every facility for learning all there was to be learned at Bayreuth. In fact, he was assistant conductor there at one or two festivals. Then he came back to France, and at the Theatre du Chateau d'Eau gave some of the operas of the 'Ring,' the first hearing they had ever had in France. Later on he gave up most of his conducting for piano playing, and is known all over Europe. It can indeed be only a great credit to French music to have such an artist as he is visit America, and I hope circumstances will afford us the chance to play together more than once."

The conversation then turned to violinists, and there was talk of the many young ones who have made their debut this winter. Thibaud laughed.

"We are getting to be so numerous," said he, "that somebody referred to us the other day as the Fords of the concert world. I can only listen with astonishment and admiration to the feats of the boys who have made their debut here this winter. It is really remarkable what they have accomplished. One can only hope that their genius will not have blossomed too early, so that as they grow older we shall have some one to replace such a genius as Fritz Kreisler when he shall have retired from the field, or such a master as Ysaye, the greatest classicist. How splendid it is to see a man at his age still with such enthusiasm for music that he is prompted to lay aside his bow to some extent in order to take up the arduous work of conductor of a symphony orchestra! Cincinnati is indeed in luck to have obtained his services."

"My plans? Oh, they are merely to remain here indefinitely, and to work as much as I can. My manager, Loudon Charlton, tells me that the engagements for next winter will be even more plentiful for me than they have been this, and surely I cannot complain this winter. The American audiences have indeed been very, very kind to me. I love to play for them and with the splendid symphony orchestras which you have. Au revoir!"

H. O. O.

All-American Programs at State Convention

All-American programs will be the feature of the next annual convention of the New York State Music Teachers' Association meeting, Hotel Majestic, New York, June 25, 26 and 27. Walter L. Bogert is working at this feature of the convention, which is a radical departure from the programs of former years. Entire single programs of American composers' works have been given, but this year all programs will be of American composers.

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Liberty bonds have no objection to being bought by dollars made out of music.

It is gratifying to be able to record that the theatres and concert halls of Greater New York have sold nearly \$18,000,000 worth of Liberty Bonds up to date.

Germany is not the only country using substitutes. We are in the war only one year, and already we are employing substitutes for Schubert, Schumann, Brahms, Wagner and Strauss.

Fritz Kreisler has contributed to the Musicians' Foundation of The Bohemians (New York's musical club) the sum of \$1,911.26 his share of the concerts given recently by himself with three members of the former Kneisel Quartet.

Ravinia Park promises to have a finer summer opera season than ever before, to judge by the announcement, which tells of the engagement of such first rank artists as Claudia Muzio, Mabel Garrison, Lucy Gates, Sophie Braslau, Morgan Kingston, Orville Harrold, Graham Marr and Léon Rothier.

Sofie Menter, the famous pianist and Liszt pupil, is reported to have died very recently in Petrograd. She was born in 1846, in Munich. She was married to David Popper, the cellist, in 1874, but divorced him fourteen years later. She achieved fame also as a teacher, her best known pupil being Wassily Sapellnikoff.

"David was the Sousa of Bible days," says the Literary Digest, and quotes from the Psalms to show that the Biblical bandmaster conducted "two hundred four score and eight" men, and possessed a good knowledge of tone color and instrumentation. One of the best concerts David ever gave, says the Digest, was at the dedication of Solomon's Temple.

For the first time in its history the Lakeview Musical Society of Chicago added to its scholarships this season one for cellists. Up to date the contests of this society and others have been only for violinists, pianists, vocalists, and composers, and the inclusion of a prize for cellists is a step for which the Lakeview Musical Society is to be highly commended and one which, it is hoped, other clubs and societies offering scholarships will follow, for students of the cello have received very little encouragement of that kind. There are far too few cello students and first class cellists. Hans Hess, of Chicago, ascribes this condition to "the lack of encouragement and interest shown cellists, and particularly at scholarship competitions." There are talented cello

students deserving of these prizes, and such contests hereafter should include provisions for cellists in order to stimulate their ambition and interest.

"To the thirty-eight women and men who have started out to raise a three years' guarantee fund for the New York Philharmonic Orchestra," says Henry T. Finck in the Evening Post, "I wish speedy success. To help them is to do a patriotic deed, for the Philharmonic is not only 100 per cent. American, it is one of the institutions Americans have most reason to be proud of."

At his Carnegie Hall violin recital of last Sunday afternoon, Toscha Seidel confirmed all the strongly enthusiastic estimates that followed his earlier debut here. His freshness of conception, and finish and virility of execution, are of an individual nature, and make him a strikingly interesting player. His warm and moving tone makes Seidel an appealing and irresistible player.

The revered New York Herald announces that Sergei Bachmaninoff, the Russian who escaped from Belgium when it was invaded by the Huns, now is in the United States. Aside from the fact that the composer is Rachmaninoff, that he was not in Belgium at the time of the invasion, and that he is not now in the United States, the Herald paragraph is entirely correct.

Boston had the initial eastern public performance of John Alden Carpenter's first symphony ten days ago. The work, without doubt one of the most important written by an American since the death of Edward MacDowell, was ready in June, 1917. New York, with three symphony orchestras giving regular concert series during the winter of 1917-18, has not heard it yet. Why not? Echo answers "why?"

The Swiss Government has decided not to press its claim of Swiss citizenship for Dr. Muck, formerly conductor of the Boston Symphony Orchestra and now interned at Fort Oglethorpe, Ga. After examining the records of the Department of Justice, the Swiss Minister feels satisfied, it is reported, that Dr. Muck repeatedly had claimed German citizenship, and that therefore the United States is justified in interning him.

On another page will be found the transcript of a resolution intended to be used for influencing Congress to further the establishment of a National Conservatory of Music. Musical and other clubs should sign this resolution, and send copies to their representatives in Congress and the Senate from their states. The chairman of the Congressional Committee on Education has arranged a hearing on the National Conservatory question to take place May 27, in Washington.

News comes from Rome that the well known American violinist, Albert Spalding, now a lieutenant in the American aviation service, recently played the violin at an impromptu private concert given in Rome under the auspices of very prominent military and social personages. When asked why he risked his great talent in the aviation service, where an accident might easily incapacitate him for life, Spalding replied: "Simply because it is not playing the violin that will win the war."

It remains a mystery why America is so bitter against German music and England and France treat it so tolerantly. The MUSICAL COURIER has pointed out frequently how much German music is being performed in London. Now come the latest Parisian accounts showing that in the French capital on March 15, Mme. Jeanne Montjovet gave the complete Schumann "Amours du poète" ("Dichterliebe") and on March 17, there was a Schumann festival at the Palais de Glace, with songs, chamber music, etc. The Figaro speaks of Schumann's "superbe quintette pour piano et cordes."

The Dr. Muck troubles seem to have actuated Major Higginson in his decision to give up the sponsorship of the Boston Symphony Orchestra. The Major retired from that position last week, just thirty-seven years after he founded the famous organization. However, his retirement does not mean the abandonment or suspension of the orchestra, for he entrusted its control to a board of nine trustees, all of them prominent men in Boston and personal friends of the founder of the orchestra. It is to be

assumed that it will be continued on the same high plane as formerly. Up to the time of going to press the MUSICAL COURIER is not able to learn whether a decision has been reached regarding the next conductor of the Boston Symphony Orchestra. It is believed generally that at the present moment, of those conductors now in this country, Gabrilowitsch seems to stand the best chance for the coveted Boston post.

It is reported that the Chicago Opera Association has purchased the scenic settings of "Louise" and "Thais" which were made for Henry Russell's former Boston Opera Company by Joseph Urban; also the scenery for "Don Giovanni," which Campanini intends to give with an extraordinary cast of stars next season. This is good news, for such dilapidated and antiquated scenery as that displayed in the Chicago Opera productions of "Louise" and "Thais" last season seldom clutters up a stage nowadays.

Ossip Gabrilowitsch at his orchestral concert here last Thursday again demonstrated his remarkable musical qualities in the dual capacity of conductor and soloist. A tremendously large audience greeted him at Carnegie Hall, and feted the artist resoundingly. The last of his series of three concerts will take place this evening, May 2, when he will conduct Beethoven's seventh symphony and Rimsky-Korsakoff's "Scheherazade" suite, and will play the Franck symphonic variations for piano and orchestra, with Arnold Volpe as the conductor.

Somebody started the rumor last week that Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, much disgruntled by the criticism aroused in certain quarters by his purchase of a box in the "Golden Horseshoe," had severed, or was about to sever, his connection with the big New York institution of which he has been the moving spirit for several years past. Mr. Kahn is not in this country at present, so no denial can be had from him; but the MUSICAL COURIER is assured by the Metropolitan management that, far from deserting the Metropolitan, Mr. Kahn is taking a more lively and intimate interest than ever before in its doings.

A minor agitation was started again in Chicago against Frederick Stock, the conductor of the Chicago Orchestra, on the ground that he is an enemy alien. As is well known, Mr. Stock has lived in that city since 1895, and had taken out his first citizenship papers many years ago. Through carelessness he did not complete the process within the prescribed time, and had to begin it all over again, when the war interrupted and prevented Mr. Stock's acquisition of full citizenship. The agitation of last week is a gratuitous and somewhat malicious one, as Mr. Stock is an American in every sense of the word except the technical one, and his loyalty has been demonstrated so long ago, so frequently, and so satisfactorily that there cannot be any question of it.

Musical artists continue to help the loan drive and other patriotic endeavors. Last Monday evening, Olive Fremstad, accompanied by Richard Hageman at the piano, sang at the Academy of Music in Brooklyn, to help that city complete its quota of the Third Liberty Loan. On Wednesday evening, May 1, the chorus of the Metropolitan Opera House was scheduled to do its bit for the Liberty Loan by singing at a big Italian open air celebration in this city in Washington Square. The Fifteenth Coast Artillery Band, which has Percy Grainger for one of its members, was down for the accompaniments to the song numbers. Nearly \$15,000 was realized by Jascha Heifetz last Sunday night when he gave a concert at the Metropolitan Opera House for the benefit of the dependent families of the Jewish soldiers and sailors. Yvette Guilbert gave a recital at Maxine Elliott's Theater last Sunday evening, and sold her hat, apron, handkerchief, brocade, and skirt to members of the audience, who paid for the articles \$6,500, which went for bonds. The latest additions to the big benefit concert which Geraldine Farrar is arranging at the Metropolitan Opera House on May 5, in aid of the Stage Women's War Relief, are Efrem Zimbalist, Leon Rothier, Pierre Monteux, George M. Cohan, Gennaro Papi, Grace La Rue, John Philip Sousa, John McCormack, and Rosina Galli. At the Wall Street drive on Tuesday, Claudia Muzio sang "The Star Spangled Banner" and coaxed much money from the pockets of the patriots.

SOMETHING NEW IN ORCHESTRATION

There is no branch of our art which is so much bound up with the red tape of vested interest as the conventional methods of arranging for the theatre orchestra and the small concert orchestra. The reason is not far to seek. It is the necessary result of the desire of the publishers to make publication of orchestral music pay. It stands to reason that the publishers could never get back the money they invest in the publishing of an orchestral work unless they sold several hundred copies of it. Five hundred copies means that there are 500 orchestras near enough alike to be able to play the same music. In order to sell the music the orchestras must be all alike. In order to play the music the publisher must issue music that is arranged for the orchestras that are all alike. That is why all theatre orchestrations sound alike and why all the arrangements for small concert orchestras are indistinguishable one from the other. The music is always arranged so that the melody, the accompaniment, and the bass, are given to the first violin, the second violin, and the double bass, respectively. The complete harmony, bass, and figures of accompaniment are put into a piano part. In fact every arrangement could be played as a duet for a violin and a piano. Every other part is added merely to fill in and add to the general sonority. Not one of the arrangements would have passages for strings alone in five parts: First violin, second violin, viola, cello, bass. Not one of the arrangements would have passages for wood wind alone: Flute, oboe, clarinets, saxophones, bassoons. Not one of the arrangements would have passages for brass alone: Trumpets, horns, trombones, tuba. There are not enough complete orchestras to play such passages. Consequently the music is arranged so that one violin and a piano, or two violins, a bass, and a drum, could make a tune, a rhythm, and an accompaniment. The result is that the few orchestras that are complete are obliged to play arrangements in which most or all of the wood wind and brass instruments merely play notes that are already given to the few essential instruments. That is why all the 10,000 intermezzos, selections, overtures, song accompaniments, marches, dances, as played in theatres and by small orchestras in the concert room always sound the same muddy, thick mixture of muddled tone. There are not enough stringed instruments to give body to the tone and consequently the arranger has to double up with what brass he can get. There are not enough brass instruments to make complete harmony and give a full round tone without playing loud, and so the arranger has to double up with strings and whatever wood wind there may happen to be. There are not enough wood wind instruments to form a complete choir by themselves, and arranger can do nothing but give a few superfluous flourishes to the flute, make the oboe part double the violin or the voice, fill in the string harmony with the clarinets, make the bassoon double the cello or bass, give the horns notes already given to other instruments, and turn on an over dose of drums to make rhythmical noises and cover defects. This is a literally true and unexaggerated description.

When eighty or more players form themselves into a symphony orchestra there are enough strings, enough wood wind, and enough brass instruments, but there is no music of a popular nature for them to play. There are the symphonies, the classical and grand opera overtures, and such like works for which the general public will not pay enough to make the existence of symphony orchestras possible. The symphony orchestras must be supported by financiers.

Then there are the democratic brass bands, some of which do not make their village a fit place to live in. But a good brass band is probably the most popular purveyor of music to the masses yet invented. The military band is only a brass band expanded and enriched with wood wind instruments—flutes, oboes, clarinets, saxophones, and occasionally bassoons. The finest concert band is a still more refined military band, with a little less brass and more of the mellower wood wind instruments as befits the concert room rather than the open air. But the best of the concert bands still lack the beauty of the string tone, and the best of the symphony orchestras still demand too many men at too great an expense to get the sonority and richness of tone that the thin, noisy, strident theatre orchestras always lack. Many and many a time have we thought of a possible combination of a small string orchestra, a small wood wind band, and a small brass band, each one of which could play independently of each other and in all sorts of combined

ways for a great variety of tone color, having all the expressive scope of the violins in melodies, the fullness and breadth of the brass choir on occasion, the picturesque variety of the wood wind, but we have always put the dream aside as impracticable because there was no music arranged for it and because there were not and might never be enough military orchestras to make the publication of such much profitable to the publishers. A few days ago, however, we had the confirmation of Emerson's statement to the effect that some other man will have your idea if you do not tell it to the world. The other man happens to be J. Bodewalt Lampe, whom we know to be a bandmaster, an orchestral conductor, a musician of many years' experience as an arranger for all kinds of musical instruments. No doubt he had his great idea independently of us, for we never put in words a scheme that always seemed beyond hope of realization. Modestly enough, however, we call the idea great because it occurred to us, but we will waive all claim to it if J. Bodewalt Lampe carries it through to execution. We hear he has the plan, the organization, the committee, and—what is more—the music, for he has arranged it all himself without a mercenary eye to royalties on sales. Evidently he is in earnest and means to give the general public a new and pleasant musical surprise. We are willing to stake our reputation as music critics on the artistic possibilities of the military orchestra. It is altogether likely that composers in all parts of America will gladly avail themselves of the opportunity of writing for such a combination of instruments—from forty to sixty of them we believe. Whether the venture will pay or not is another matter. We are concerned only in the musical possibilities of the new organization. To us they seem great.

ENGLISH SONG COMPOSERS

According to the proverbially reliable Philip Hale, there was an English contributor to the London Daily Telegraph, who delivered the following message to his readers:

Present day rhymesters—they deserve no worthier name—range in their effects from the fadeur of sentimentalism to the ugliness of banality. As long, however, as the poetical composition of songs is looked upon as ancillary to the musical composition, English song writing will continue to occupy the humiliating position to which it has fallen during the last century. Lyric writing is a unique form of art representing the combination of two distinct functions—poetical and musical creation—and as long as the former is prostituted by the perpetrations of obscure scribblers in idle moments, the art will suffer. We have here much to learn from the German lieder. In this province of vocal melody Goethe was a co-partner with Schubert and Heine with Schumann. The art of song writing—it seems to me—should be a process of intimate conscious collaboration between the poet and the musical composer.

In our opinion English song writing did not fall very far during the past century. If it did, where are the high class songs in elevated style from which the present day songs have dropped?

We find more fault with the composers than with the lyric writers. The verse makers write what the music makers will pay for. If the composers want better lyrics let them go to the better poets of England. What says Algernon Swinburne concerning Herrick?

Shakespeare's last song, the exquisite and magnificent overture to "The Two Noble Kinsmen," is hardly so limpid in its flow, so liquid in its melody, as the two great songs in "Valentinian;" but Herrick, our last poet of that incomparable age or generation, has matched them again and again. As a creative and inventive singer he surpasses all his rivals in quantity of good work; in quality of spontaneous instinct and melodious inspiration he reminds us, by frequent and flawless evidence, who above all others must beyond all doubt have been his first master and his first model in lyric poetry. (Swinburne means Marlowe.)

The last of his line, he is and will probably be always the first in rank and station of English song writers. We have only to remember how rare it is to find a perfect song, good to read and good to sing, combining the merits of Coleridge and Shelley with the capabilities of Tommy Moore and Haynes Bayly, to appreciate the unique and unapproachable excellence of Herrick. The lyricist who wished to be a butterfly, the lyricist who fled or flew to a lone vale at the hour "when stars are weeping," have left behind them such stuff as may be sung, but certainly cannot be read and endured by any one with an ear for verse. . . . Herrick, of course, lives simply by virtue of his songs; his more ambitious or pretentious lyrics are merely magnified and prolonged and elaborated songs. Elegy or litany, epicede or epithalamium, his work is always a song writer's; nothing more, but nothing less, than the work of the greatest song writer—as surely as Shakespeare is the greatest dramatist—ever born of English race.

And Herrick is not the only lyric poet of England. English composers have a far greater wealth of fine and high class lyrical poetry to draw on than ever the German composers had. Let us tell George Edward Baker, who wrote to the Daily Telegraph, that his England lacks the Schuberts and

the Schumanns, not the Goethes and the Heines. And what does he mean by saying that Goethe and Schubert, Heine and Schumann, were copartners? The poets published their verses and after a time the composers set music to them. That is how the song writers of England work today. The trouble is that too many of them select the kind of lyric Swinburne ridicules. Where are the composers who can be called copartners of Byron, Shelley, Keats, Blake, Hood, Burns, Swinburne, Tennyson, Browning, Campbell, Coleridge, Kipling? These are all writers of lyrics during the past century which witnessed such a fall in English song writing. The earlier composers of English songs had Marlowe, Milton, Shakespeare, Herrick, Lovelace, Wyatt, Sidney, Drayton, Jonson, Beaumont, Donne, Waller, Suckling, Ford, Congreve.

No nation under heaven was ever better served by its lyric writers. The composers cannot shift the blame from themselves onto the poets of England.

FLY-BY-NIGHT OPERA

In the spring the fancies of some young men turn regularly each year to thoughts not of love, but of opera. These young men—and some not so young—suddenly become impresarios by the simple process of printing a letterhead, and start in to beguile the artists with a rosy collection of promises which generally end by becoming a jumble heap of unpaid salaries and equally unpaid debts of a hundred other kinds. If, as occasionally happens, one of their short seasons in some little theatre, in an obscure part of the city turns out with an unexpected and generally unexplainable balance on the credit side of the ledger, it is the letterhead gentleman who absorbs that balance, the artists getting whatever they are able to obtain, either by threats or even force.

The worst of it is that the class of artists whom these gentlemen "engage" are just the ones who can least afford to lose money, for artists of any standing will have nothing to do with them. Some of these fly-by-night impresarios, remarkable to say, even succeed in inducing weak fools with a crazy desire to sing in opera actually to pay them real money for the privilege of appearing in one of these worthless seasons. From the standpoint of art there is nothing to be said for such so called opera, and from the business standpoint still less.

More than once some swindled artist has brought various of these impresarios into court, and successfully prosecuted the case against them as well; but it has generally turned out to be a case of sue a beggar and catch the familiar little animal who is such a favorite in the trenches.

The warm, sunshiny days draw near, and we strongly suspect that this particular operatic fancy will begin to spring once more in the impresario's bosom. Artists, be on your guard! The Musical Courier will be glad to furnish you with correct and unbiased information as to the standing of any promoter of opera. There are many honest men in the operatic game—but beware of those who are not!

DEBUSSY AS A CRITIC

The London Times recalls that in addition to being a composer and pianist, the late Claude Debussy also was a critic and writer of acumen, power, and wit. In 1903 he went to London for his first hearing of the complete Wagner "Ring." Here are some of his comments as published in *Gil Blas* (Paris):

It is difficult for any one who has not had the same experience to picture the condition of a man's mind, even the most normal, after attending the tetralogy on four consecutive evenings. A quadrille of leit motifs dances in one's brain, in which Siegfried's theme and Wotan's lance are vis-a-vis, while the malediction motif cuts some weird figures. It is more than an obsession, it is a complete possession. One loses one's identity and becomes transformed into a walking leit motif moving in a tetralogical atmosphere.

How insufferable these people in helmets and wild beast skins become by the time the fourth evening comes around.

. . . after long moments of ennui . . . the sudden awakening to the most supremely lovely music, irresistible as the sea. It surges into one's ears, and criticism flies to the winds.

About Richard Strauss, Debussy wrote that "his forehead is that of a musician, but his eyes and features are those of a 'superman'; this last expression is borrowed from his instructor in energy, Nietzsche."

Grieg's music was referred to as giving Debussy the feeling of "eating a pink bonbon stuffed with snow."

IRISH MUSIC

Irishmen who read history love to linger over the pages which tell them that missionaries from their native land crossed over the sea long centuries ago and carried civilization to the benighted Germans. St. Dunstan was so holy and important that he sailed upon the tempestuous waves of the ocean on an obsequious mountain which bowed to him in reverence when he got to France and floated back to Ireland to await his return. History was so eager to record the aquatic feat of the mountain that it forgot to say whether or not St. Dunstan had anything to do with the development of European music. There are Irishmen who maintain that the germs of the fugues of Bach and the sonatas of Beethoven are all traceable to the hymns and songs the early Irish enlighteners of Germany sang to the Rhine barbarians a thousand years ago. We cannot see so far into the mists of time. German music had to have a beginning and it might as well have had an Irish start as any other nation's send off. Well, Erin mavournin, Erin go bragh, anyhow, whether it first made the Germans musical or not. And our respects to St. Patrick of blessed



Photo by Clarence Lucas.
HARP OF BRIAN BOROMH.
As it appeared sixty years ago in the University of
Dublin—height three feet, two inches.

memory, who drove the snakes out of Ireland and got a day all to himself on the 17th of March.

O'Flanagan tells us that the three tragic stories of Ireland are: "The Death of the Children of Touran," "The Death of the Children of Lir," "The Death of the Children of Usnach." But the music the harpers played when they recited their verses is scattered and unknown. The jigs and folksongs that have come down to us have doubtless many an echo of the wild tunes of a cruder age. Most of the modern Irish songs, so called, which advertise the superlative charms of that heavenly land across the sea, are nothing but poor imitations of artificial Irish songs. They are no more like the tunes in the Petri Collection than the bright green of a modern St. Patrick's Day parade is like the pale blue of St. Patrick himself. But there will always be plenty of singers to sing these songs so long as there are audiences willing to shed their tears and dollars for a land they never saw and in which they would not live if they had the chance to leave the U. S. A. "and go back to dear old Ireland in the morning."

John Field, pianist and composer, was a musician of whom Dublin may well be proud, even though he turned his back on his native land and did his work in Russia. His concertos, sonatas, quintet, airs with variations are forgotten now. His nocturnes still live on, however, and bid fair to remain alive for many years to come. They were Chopin's models. Field lived from 1782 to 1837.

Michael Balfe, operatic composer, was another musician who first saw daylight in Dublin. Like Field he left Ireland for foreign shores. Most of his time was spent in England, where he died in 1870, aged sixty-two. Of his thirty-three operas "The Bohemian Girl" has alone survived. Everybody knows his pleasing song "Killarney."

Sir Charles Villiers Stanford is another well known Irish musician. He too prefers the banks of

the Thames to the shores of the Liffey and has spent all his later years in London. His comedy opera "Shamus O'Brien" had considerable vogue in England and America a few years ago. He was born in 1852 and is still at work.

The names Field, Balfe, Stanford do not sound particularly Irish. In their music likewise there is little that is characteristic of Erin. No one hearing their works would know that they were Irish. Balfe was powerfully influenced by the Italian operatic style of his day, and Brahms has set his mark on a good deal of Sir Villiers Stanford's work, though he has done much for Irish folksongs at various times. But none of them, Field, Balfe or Stanford, is out and out Irish. They do look on the world with Irish eyes and hear exclusively with Irish ears. They do not always think in Irish, like the colleen who heard an astronomer lecture on Orion and imagined the name to be O'Ryan.

The Irish melodies of Moore are not by Moore at all. Moore only selected some of the finest and wrote new poems for them. The old air "Gramachree" was supplied with the beautiful lyric "The Harp That Once Through Tara's Halls." "The Groves of Blarney" became "Tis the Last Rose of Summer." "Come, Rest in This Bosom" took the place of "Lough Sheeling."

Sing, sing, music was given
To brighten the gay, and kindle the loving,

was the gold that alchemist Moore transmuted from the base "Humors of Ballamaguiry, or the Old Langolee." Thomas Moore was no musician in the sense that Field and Balfe were musicians, but he did more for Irish music by writing 109 new poems for old airs than many a fine musician has done in working for his own advancement.

The minstrel boy to the war is gone,
In the ranks of death you'll find him;
His father's sword he has girded on,
And his wild harp slung behind him.

Those lines are a century old but they are true today. Whatever may be the failings of the Irish no one has ever called them cowards. Their high spirits have made them eminent in battle and in song. The ancient authors in Rome knew of their exploits and their name Iar-inni-a, corrupted into Iernia, was called "Juverna" by Juvenal, "Ouernia" by Claudian, and "Hibernia" by Apuleius. The latter name has endured. The original "Iar-innis" means west island. Ireland, a corruption of "Iar-en-land," means west land.

TURNING TECHNIC INSIDE OUT

In an article entitled "The Psychology of Technic," by Arthur Conradi, violinist and teacher, formerly of Berlin and New York and now residing in San Francisco, which appeared in a recent number of *The Violinist*, the author expresses some original views which are worth reviewing. To begin at the end, our author concludes in his final paragraph that "The entire system of music teaching of today is as antiquated as the system of general education that was in vogue in our public schools a generation ago. Only the fittest can survive it; it is not a system for the average."

And yet there are many of us who long for a return of the good old methods in public school education, the four R's: Reading, Riting, Rithmetic and the Rod. And was it not President Eliot of Harvard who said that the American child was being ruined by the experiments of mad pedagogues, or words to that effect?

Also, from the opposed point of view, the statement Mr. Conradi makes may be true for the violin, but it is certainly not for the piano, the teaching of which has been so excessively modernized by certain authors of get-rich-quick and get-education-without-work methods, that music has been altogether crowded out by modernism.

Another conclusion at which Mr. Conradi arrives is that, "Though we may still claim that genius is the gift of God, we may be able to create its counterpart through intelligent thought." To which it may be answered that genius has no counterpart but genius, and that even that is relative, for there is the genius of technic who lacks temperament, and the genius of temperament who lacks technic, etc., in endless variation. From which it seems fair to state that the meaning of the word genius should be restricted to mean only the rare few who possess all the attributes of greatness—and they are, indeed, few. As for approximating that class by "intelligent thought," that is, of course, absurd on the face of it.

But if Mr. Conradi's conclusions appear incorrect, it is because he does not qualify them to apply only

to the field of technic. And what he says in the body of his article is of undoubted value and worthy of the consideration of all who teach the violin. He says, for instance, "The uppermost thought of the student is to develop mechanical agility through sheer physical effort." And he has the following criticism to make of Sevcik:

"The inefficient and arduous method of practice is such a one as Sevcik has evolved. To tabulate a thousand or more digital impressions, regardless of tonality or key affiliation, to create an endless number of technical situations such as one might parallel to the infinite number of situations possible in the game of chess this is musical blasphemy. It has neither reason nor rhyme. It is curious ingenuity. Mentality and imagination must surely become subservient to mere physical gymnastics if this plan is pursued to any great degree; and the proof of it lies in the product of the teacher himself. To my mind it seems another phase of the disastrousness of 'Prussian efficiency.'"

This coincides with the observations of teachers and critics during many years of activity. Over and over again the question comes up as to where the difference lies between the many public performers who are able to play accurately all of the notes of the compositions they present. These artists all play about the same programs, including the most difficult music that is written for their particular instrument—we have in mind the violin and the piano. And yet there is a vast difference in the results, and this difference cannot be entirely covered by the word "interpretation" as that word is generally understood. They may accurately observe all of the dynamic markings, all of the ritards and accelerandos, they may pedal and phrase correctly, and yet the result is—very often is—a mere scramble of notes. The answer is simply that the technic of these players has gone beyond their power of mental conception. Consequently, their playing of the difficult or complicated passages is notable for the entire absence of balance. They play all the notes, but not with judgment, especially in the matter of which notes shall be prominent and which not.

Note now what Conradi says: "Scales require less mental effort than any form of technical study . . . the practice too often degenerates to a brainless automatic performance. . . . The evident solution of the evil must lie in the destruction of tonality or the order of intervals—that upon which his oral instinct leans for security."

In other words, if one understands it aright, there should be an equality of mental and physical gymnastics, and it may be added that more than one promising musician has failed because the teachers did not realize this necessity. It is pathetic in the extreme to see a young artist starting out in public work with a big program which is fully grasped by the fingers but not by the brain. The brain lags, and this lagging brain stands as an impassable barrier to success.

It has even been noted that some players lose their rhythmic balance in very rapid and difficult passages, so that, if they are playing with another instrument or with orchestra or metronome, they arrive at the end of the run before or after (generally before) the other instrument or the exact beat. It is like a child running down hill when the body gets ahead of the legs, and which ends up, usually, in a bad spill.

This problem which is touched upon by Mr. Conradi is psychologically interesting. For we all of us take for granted that thought, or something akin to it, must always, inevitably, precede action of an intelligent sort, like playing on a musical instrument. As an actual matter of fact, however, this action tends to become instinctive and to get as much beyond our direct control as the wink of an eye when some object is suddenly thrust towards it or the contraction of any muscle as we jerk away from danger. One of the tests for the aviator is of this sort, and there are few who can ever learn perfect control of this instinctive reflex action.

The same difficulty confronts the musician, and under even more trying circumstances. For the emotional content of the music tends to destroy this perfect control. For this reason the unemotional player is often the best technically, and, as already stated, it is only the rare genius who has perfect control and large emotionalism.

As Mr. Conradi suggests, the reason why so many teachers are poor teachers is because this matter is imperfectly understood. Most teachers assume that the mind will become trained through the training of the fingers. And even those who see that the mind must also come in for its share of special training have never succeeded in telling us how this training is to be accomplished.

It is an interesting discussion and well worthy of the attention of every serious teacher.

FRANCE TO THE MUSICAL
COURIER

The MUSICAL COURIER is in receipt of the attached highly appreciated communication:

TRANSLATION

SIR—I have the honor to acknowledge the receipt of the article published in the MUSICAL COURIER of March 14 last about Comte d'Harcourt, recently deceased.

I thank you for the delicate thought which prompted you to communicate to me this article, which renders homage to the memory of a composer who honored French art. Receive, sir, my very distinguished consideration.

(Signed) THE MINISTER OF PUBLIC
INSTRUCTION AND FINE ARTS.

AS USUAL

The MUSICAL COURIER mentions with complete modesty the fact that it beat all the dailies in New York with its story on page 5 in last week's issue, entitled "The Metropolitan to Clean House." On Thursday morning, when the MUSICAL COURIER appeared on the stands, the only paper to carry the story was the World, and probably the World obtained its information from the MUSICAL COURIER. The first complete story in the dailies was that in the Evening Sun of Thursday. The Evening Sun was directed by the MUSICAL COURIER where to go for its information and very courteously used part of the MUSICAL COURIER story, with due acknowledgment. Friday morning all the papers carried the story. There were several rewrites from the MUSICAL COURIER story, but the only paper which acknowledged the source of its information was the Tribune. It is too bad that all the papers did not follow the MUSICAL COURIER story exactly, as the following column will show:

What the Jury Thought About Artur Bodanzky

MUSICAL COURIER (April 25).	Sun (April 27).
Artur Bodanzky.	Arthur Bodanzky.
See above.	Times (April 27).
See above.	Carl Bodanzky.
See above.	American (April 27).
See above.	Aahron Bodanzky.
See above.	Herald (April 27).
See above.	Artur Bodanzky.
See above.	Globe (April 26).
See above.	Arturo Bodanzky.

GOOD MUSIC FOR GOOD SOLDIERS

Signs increase on every hand that the soldiers in the camps in this country and in the trenches abroad want good music in preference to ragtime, jazz, and the other forms of tonal amusement which some of the entertainers have been giving our boys. Those who have had personal contact and experience

THE BYSTANDER

Mainly About the Cobia and Its "Sardanas"

I went to hear the Schola Cantorum chorus this winter when it gave the program which included several numbers from the repertoire of that famous Spanish singing society, the Orfeo Catala of Barcelona; but if Conductor Kurt Schindler imagined for a moment that the works as sung by his chorus sounded at all as they do when sung by the Orfeo Catala, he was widely mistaken. Even if Mr. Schindler never heard the Orfeo—and I'm pretty sure that he didn't—it seems that he should have known that a characteristic and peculiar feature of the Spanish society is the inclusion in its chorus of a large number of children, both boys and girls. The voices in the Schola Cantorum are on the whole decidedly better than those of the Orfeo, but there are only about half as many of them and Mr. Schindler had neither boys nor girls in his chorus. In consequence the characteristic tonal coloring, which gave the work of the Orfeo its peculiar charm, was entirely missing; further, Mr. Schindler was evidently quite unaware of some special effects—a peculiar sforzando, for instance, frequently employed—that distinguish the work of the Spanish chorus from others.

On the other hand, the Schola Cantorum chorus sung the balance of its program much better than the Orfeo possibly could have done it. When I heard the Orfeo, besides the Spanish numbers, a Bach eight voice motet and Richard Strauss's a capella "Hymne" for two choruses in sixteen parts were also sung. Mechanically they were given a fair execution but the tonal quality of the chorus was often execrable when off its native heath. I remember there were some especially "yellow" tenors. The yellow tenor is indeed the bane of the choral world. Well do I recall my disappointment in finding him even in the famous Sixtine Choir at Rome. As long as the Orfeo stuck to its own province, the very roughness of the tone gave an added authentic touch and a certain piquancy to its singing; but when it challenged comparison with other choral bodies, in music foreign to its idiom, it ran second to a good many other choruses.

There was one thing, however, that the Orfeo Catala brought with it out of Spain which filled my rowdy soul with more joy than its own singing; that was a "cobia,"

with the soldiers say that their particular abomination consists of songs with cheap heroics about marching into Berlin and about the various things that ought to and will be done to the Kaiser. Soldiers waste no time in abuse; they fight.

BY HECK!

Friend Hansford, editor of that excellent little paper for organists, The Console, has been making merry at the expense of Daniel Gregory Mason and Hiram K. Moderwell. Except for the fact that they both come from Massachusetts and are real down-east Yanks, Dan and Hi haven't much in common. Hi wrote a durned good piece about ragtime, that one that Hansford speaks of. It was printed a long time ago in The New Republic and it was so good that the MUSICAL COURIER reprinted it. Now it seems that Dan has been taking Hi to task for that there piece. Whereunto Editor Hansford remarks:

Dr. Daniel Gregory Mason, in The New Music Review, flies into several columns' combat with Hiram K. Moderwell, a writer who has just entered the field of music. Mr. Moderwell in a moment of mental wandering made some remarks on ragtime, giving the impression that he liked it, and furthermore that there were a lot of other rational human beings who also loved it. Now, as we know, it does not do to say that anything is agreeable, for it won't do, you know. Drawing room critics who regularly place a few sheets of Bach fugues between their buckwheat cakes every morning at breakfast will jump down one's throat and stir up trouble in one's insides. We don't know how this peculiar condition has come about; but it seems almost foolish to try to enjoy oneself these days.

Both these gentlemen are sincere, of course, and we need not worry over much about the argument. Ragtime will continue to thrive, regular persons will continue to enjoy it, and its composers will still have big bank accounts. We sometimes wish that there were more so called musicians who could appreciate all sorts of music, getting enjoyment even out of a third rate music hall; but we believe there are persons who can not attend such places. These persons assume a disgusted look when the three piece restaurant orchestra starts up a popular tune. We will say right here that we dislike to break bread with these people; our thoughts turn to criminal proceedings at such times, and we are liable to get all worked up. Out of all this slander of the common mind's enjoyment, we are thankful of one thing: that life is very beautiful—make it two or three things—that when the mind has been so cultivated that it blows hothouse fugues right offhand, Galli-Curci comes along and sings "Home, Sweet Home," and succeeds in drawing a few pocket handkerchiefs. We look for that ultimate improved state where the Hiram cease from Moding and the Masons Greg no more. Let it be soon!

"Amen," say we to Editor Hansford. Give us liberty or give us death!—liberty to listen to and enjoy good ragtime when and where we hear it; and death before we are compelled to listen to many more things, by gosh! like that serenade for string quartet that Dan writ last winter.

one of the native Catalonian orchestras specially constructed to play for open air dancing.

The cobla which came to Paris with the Orfeo was made up of ten musicians. There was one flubiol player. The flubiol is a small but powerful wooden flute, held in the left hand and played with the fingers of that hand; and the flubiol player has a small drum strapped to his left elbow, upon which he plays with a single stick held in his right hand. The reed section had two tibles, instruments resembling in size and tone color a military oboe, and two tenors, like the tibles only much larger, three to four feet in length, producing the loudest and richest reed tone I have ever heard. The brass included two cornetines, like our ordinary cornets, and two fiscornes, similar to tenor bugles. An ordinary string contrabass provided the "oom-pah."

This combination, playing the popular Spanish dances called "Sardanas," stirs the blood and agitates the toe tip about as quickly and strongly as anything I can think of. The sardanas are simple, vigorous tunes in 2/4 or 6/8 time, with strongly marked rhythm. There is a peculiar urge in their exciting martial measures and it is a case of (to quote a song popular rather more than several years ago) "Mister, let me tell yer, when the band begins—boom, boom—I can't keep still!"

The sardana opens regularly with a short solo by the flubiol player, who, by way of introduction, improvises a few measures in the form of a free cadenza, following them with a few taps on his elbow drum, which establishes the tempo of the dance. Then the rest of the orchestra comes in. All of the various instruments take their turns at solo work, the effect being particularly striking when the big oboes—the so-called "tenors"—have the melody. They sound as one imagines a hundred cellos might, with plenty of rosin on the bow. The orchestration is frequently ingenious and there is clever employment of the contrast between the wood and brass choirs; also in the fortissimo passages there is more noise than I think any ten men can produce with anything else except firearms.

Can any Bystander reader tell me if there are coblas—or even a single cobla—on this side of the Atlantic? I want to hear one again.

It may be that Death's bright angel
Will speak in that chord again;
It may be that only in Heaven

I shall hear that infernal, but nevertheless joyous and enjoyable, racket produced by a Spanish cobla. Here's hoping!

BYRON HAGEL.

I SEE THAT—

Major Higginson retires from the Boston Symphony. Augusta Cottlow is living in Bronxville, N. Y. Mischa Levitzki is to play at Camp Dix. Claudia Muzio sold \$20,000 worth of Liberty Bonds. Chicora College had its annual music week. Mme. Tafel is arranging a benefit for the Stage Women's War Relief.

Ysaye praised the Tirindelli concerto. Celeste Heckscher broke both her arms. Rudolph Ganz will visit Europe next fall. The Metropolitan Opera brought its Boston season to a brilliant close.

Auer is to conduct a master class in the fall at the Chicago Musical College.

Lieut. H. E. van Surdam is in New York. Detroit is to have a new auditorium.

Ravinia Park's opera season opens June 29 with "Tosca." Frieda Hempel's apartment was entered.

Walter Zimmerman has joined the army. Members of the Metropolitan must pass the loyalty test.

Alexander Saslavsky has resigned from the New York Symphony Orchestra, of which he has been a member for twenty-two years.

The deficit of the Chicago Opera Association amounted to \$280,000, according to the La Tribuna Italiana, of Chicago.

Mme. Matzenauer declares she is a loyal American citizen. Olive Kline is engaged to be married.

Marcella Craft is now under the management of Antonia Sawyer.

Catherine Elston is dead. Mai Kalna has brought suit for libel against the New York Evening Mail.

Fritz Kreisler gave \$1,911.26 to The Bohemians. A testimonial banquet is being arranged for Alberto Jonas.

Schumann-Heink leaves the Wolfsohn Musical Bureau. Sir Henry Heyman has been elected an honorary life member of The Bohemian Club of San Francisco.

The Lockport (N. Y.) American Music Festival will take place the first week in September.

Constance Balfour has arrived in New York. Attleboro, Mass., now has a community chorus of its own.

Lee Pattison is now stationed at Camp Devens. Geraldine Farrar sang for the aid of Liberty Bonds on the steps of the Boston Public Library.

Agide Jacchia will lead the Boston "pop" concerts this summer.

John B. Miller was elected president of the Chicago Artists' Association.

Francis Rogers has but one regret—that his winter with the boys in France is a thing of the past.

Philadelphia Orchestra subscribed \$50,000 to the Third Liberty Loan, making a total of \$189,000 in Liberty Bonds.

To date the theatres and concert halls of Greater New York have sold nearly \$18,000,000 worth of Liberty Bonds.

The French Minister of Public Instruction and Fine Arts thanks the MUSICAL COURIER.

The Lakeview Musical Society, of Chicago, has added a cello scholarship to its list.

Claude Debussy was a critic and a writer. The Frothingham Bureau is closed until the close of the war.

The Rubinstein Club's fifteenth annual breakfast will be a Red, White and Blue affair.

Leopold Auer has been elected an honorary member of the American Guild of Violinists.

Anna Case was the guest at a dinner given in honor of the British Ambassador.

Daniel Mayer has two sons in the British army. John McCormack was personally thanked by President Wilson.

Ernesto Berumen is not only a fine pianist but an excellent teacher as well.

The Cincinnati Orchestra is to have ninety players. The Bystander wants to hear a cobla.

All-American programs will be given at the annual convention of the N. Y. S. M. T. A. in June.

Galli-Curci gave her first concert in St. Louis. May Peterson was "an angel from Heaven" to the audience in a little colored church 'way down South.

Albert Spalding recently played in Rome. The Swiss Government is satisfied that the United States is justified in internment Dr. Muck.

The Chicago Opera Association has purchased scenic settings by Urban for "Louise" and "Thais."

Flora Perini will sing with the Bracale Opera Company this summer.

Gustave Ferrari is a Swiss. The Southland Singers gave a patriotic concert at Camp Merritt.

A delayed train made Skovgaard wait nine hours. Artists for entertaining are needed at Camp Upton.

Morgan Kingston has been engaged for the Portland (Ore.) festival.

The Newark fourth annual music festival is now in progress.

Daniel Mayer's offices are now established in Aeolian Hall. All the boxes for the Chicago North Shore festival have been sold.

The cellar is the favorite auditorium in Paris opera houses. Director Rouché of the Paris Opera revived "Castor et Pollux" after 133 years of neglect.

J. Franklin Alderfer died in Paris. Several Paris theatres give matinees only.

John J. Newman, for fourteen years with the Metropolitan Opera Company's office staff, has enlisted.

Marie Tiffany has been re-engaged at the Metropolitan. San Carlo Conductor Carlo Peroni has joined the United States army.

A judgment for \$70,427.35 was handed up against the Hammerstein Opera Company.

Henri Duparc is blind. Vernon Stiles is under the management of Winton & Livingston.

Lawrence Goodman has enlisted in the Navy.

H. R. F.

The Bohemians Close Their Season

The annual meeting of The Bohemians, New York's musical club, will take place Monday, May 6, when the election of officers for the season 1918-19 is scheduled. The ticket reads: President, Franz Kneisel; vice-presidents, August Fraemcke, Rubin Goldmark and Sigmund Herzog; secretary, Ernest T. Carter; treasurer, Hugo Grunwald; board of governors, Walter L. Bogert, Carl Deis, Edouard Dethier, Edwin F. Goldman, George Hamlin, Ernest Hutcheson, Cornelius Rybner and Herbert Witherspoon.

The season just closed was the eleventh of The Bohemians, and they began it on November 5 with a lecture and musicale given by H. E. Krehbiel, Samuel Gardner, Willem Willeke, Clarence Adler, George Harris, Jr., and others. The Berkshire String Quartet gave a musicale on December 3, at which they played a Beethoven trio and the Debussy quartet in G minor. A dinner to Jascha Heifetz took place December 29, with musical selections by Edwin F. Goldman and his orchestra, George Barrere and the great violinist himself. The second part of the evening was a performance of an old Offenbach operetta, sung by Albert Reiss, Sue Harvard, Amparito Farrar, Blanche da Costa, and conducted by Walter Damrosch. A performance of Russian songs took place on January 7, given by Reinhold Warlich, with Fritz Kreisler at the piano. There was a talk on Scriabin by his friend and pupil, Alfred Laliberté. A reception to Henry Hadley was held February 3, and George Hamlin, Edward Horsman, H. T. Burleigh and the Letz Quartet and Mischa Levitzki furnished the musical part of the evening. The Fionzaley Quartet played for the club on March 3 and performed D. G. Mason's "Intermezzo" and Debussy's G minor quartet. The season of entertainment was wound up March 30 with a reception to Prof. Leopold Auer, when a cabaret performance arranged by Hy Mayer was preceded by a musical talk on Indian themes, written and given by Theodore Otterstrom at the piano, with Walter L. Bogert as the reader.

Whistler Pupil Heard in Recital

Conrad J. Cook, basso-cantante, a pupil of Grace Whistler, who will join the American Army shortly, gave a farewell recital on Sunday afternoon, April 28, at the Whistler studios, New York. A large audience was on hand to welcome Mr. Cook. His program was excellently chosen, and included: "Thy Sentinel Am I" (Watson), "Had a Horse" (Korbay), "When Thou Art Nigh" (Curran), "The Salutation of the Dawn" (Stevenson), "Dio Possente" (Gounod), "Good-bye" (Tosti), "Until" (Sanderson), "The Trumpeter" (Dix), "Little Mother of

Mine" (Burleigh), "Dal Profundo" (Campana), "Jean" (Burleigh), "Invictus" (Huhn), "Sorter Miss You" (Smith) and "Invocation to Eros" (Kurstener).

Mr. Cook has a fine voice of natural beauty which has been carefully trained. His interpretations are intelligent and thoroughly pleasurable. In such songs as "Good-bye," "The Trumpeter," "Little Mother of Mine" and "Jean" he was particularly happy. The songs of human appeal seem to suit him equally as well as the old Italian classics. Mr. Cook has prospects for a successful career.

Mme. Whistler explained that she had hoped to have an assisting artist for Mr. Cook but arrangements were not completed in time. However, Mr. Barron, the composer of "Georgia Moon," who was present, was prevailed upon to play and sing several of his compositions, to the delight of those present. One of these, entitled "Liberty," Mr. Barron had the pleasure of playing for President Wilson.

Clifford P. Wilson Busy

Among the energetic musicians of the Middle West is to be classed Clifford P. Wilson, tenor, whose home is in Akron, Ohio. Mr. Wilson made four appearances within a week with the 146th Field Artillery Band from Camp Sheridan, Montgomery, Ala. On Wednesday evening, April 3, he gave a recital at Camp Sherman, Ohio, with Mr. Danzig, of the New York Institute of Musical Art, assisting at the piano. Mr. Wilson is booked to sing Liza Lehmann's "Persian Garden" on May 3 at Ashland, Ohio, and among his other engagements to be fulfilled in the near future are appearances May 2 as soloist with the Wayne County Choral Society and a song recital on May 8 at Wooster, Ohio. Mr. Wilson not only sings himself, but he sees to it that Akron has the best of music. On a recent Sunday evening he presented the entire San Carlo Opera Company in that city. The organization gave a popular concert, which was declared to be one of the best ever given in that city.

Elsie Lovell and Walter Mills in Brooklyn

Elsie Lovell, the charming contralto, and Walter Mills, the popular baritone, scored greatly with their recital program given at the home of Judge Benedict, Buckingham road, Brooklyn, on the evening of April 5.

Mr. Mills opened the program with "The Star Spangled Banner," showing his splendid baritone voice of excellent quality and great warmth; afterwards he was heard in a well chosen selection of modern English compositions.

Elsie Lovell sang numbers in French and English, proving once more the ease and good control of her vocal organ. To listen to this singer is a treat for the eye as well as for the ear, so charming is her stage presence and so lovely the quality of her voice.

Mme. Soder-Hueck has every reason to be proud of such representative artists.

Lotta Madden's Activities

Lotta Madden has sung eighteen engagements during the past month, some of these being re-engagements. The annual concert of the Liederkreis Society, April 20; her appearance as soloist with the Banks Glee Club, Carnegie Hall, and with Rudolph Reuter in a recital, these were some of the more noteworthy appearances. At each of these she sang opera arias as well as songs. Indeed her dramatic soprano voice leads to frequent requests that she sing an aria on concert and recital programs. She has also been engaged as soprano soloist at the West End Presbyterian Church, New York, one of the leading positions of the kind in the metropolis. A constant student, always striving for higher things, Lotta Madden is an example of the singer who continually grows.

Skovgaard's Canadian Tour

The routing of Skovgaard, the widely known Danish violinist, in Canada from March 18 to May 1 was as follows: March 18, Victoria, B. C.; 21, Vancouver, B. C.; 22, North Vancouver, B. C.; 23, Kamloops, B. C.; 25, Kelowna, B. C.; 26, Vernon, B. C.; 28, Penticton, B. C.; April 1, Trail, B. C.; 3, Nelson, B. C.; 4, Fernie, B. C.; 6, Cardston, Alta.; 7, Lethbridge, Alta.; 8, Bow Island, Alta.; 10, Strathmore, Alta.; 11, Calgary, Alta.; 12, Didsbury, Alta.; 13, Lacombe, Alta.; 15, Stettler, Alta.; 16, Drumheller, Alta.; 17, Munson, Alta.; 19, Delia, Alta.; 22, Camrose, Alta.; 23, Sedgewick, Alta.; 24, Macklin, Sask.; 25, Kerrobert, Sask.; 26, Kirmuir, Alta.; 29, Rosetown, Sask.; 30, Saskatoon, Sask.; May 1, Asquith, Sask.

Zucca and Vanderpool Numbers Well Received

On April 25, in Recital Hall, Newark, N. J., Florence M. Robrecht, soprano, and Edith Wilson Widmer, pianist, gave a very successful joint recital.

Among Miss Robrecht's numbers were three songs by Frederick Vanderpool, "Design," "Every Little Nail" and "If." The singer, who is a pupil of Paul Petri, of Newark, had distinct success with these particular songs. In fact, Mr. Petri has found Mr. Vanderpool's numbers excellent teaching material.

Another American composer who was represented on the same program was Mana Zucca, whose well known fugato humoresque, "Dixie," which was equally as well liked by the large audience, was rendered by Miss Widmer.

Mme. Tafel Arranging Benefit

For the benefit of the Stage Women's War Relief, Mme. Tafel is arranging to give a remarkably interesting concert and fashion fête, Thursday evening, May 16, in the grand ballroom of the Ritz-Carlton, New York. Mme. Schumann-Heink, Maggie Teyte and Max Rosen are among the artists who have declared their willingness to make this event a real artistic success.

Sandby Plays for Food for France Fund

At the benefit for the Food for France Fund given recently at the beautiful New York home of Adolph Lewisohn, Herman Sandby, the eminent Danish cellist, contributed materially to the success of the program. Mr. Sandby was heard in the Dvorák "Indian Lament," a musette and valse triste of Sibelius, the Debussy "En Bateau," the Cui "Orientale" and the Spanish Dance by Popper. Numerous recalls testified to the delight of his audience. His accompaniments were played by L. T. Grunberg, whose work at the piano was excellent.

Sittig Trio Concert, May 8

The Sittig Trio, assisted by Mme. Niessen-Stone, will give a concert at Hotel Plaza, New York, on Wednesday afternoon, May 8. The program contains compositions by Mozart, Rachmaninoff, Messager, Chausson, Marcello, Vieuxtemps, M. W. Hill, Fay Foster, Harriet Ware and Mortimer Wilson.

OBITUARY

Luther Kountze

Luther Kountze, head and founder of the New York branch of the banking firm of Kountze Brothers, 141 Broadway, died at his home, 5 East Fifty-seventh street. Mr. Kountze was born near Canton, Ohio, in 1842, and first entered the banking business at Omaha, Neb., in 1857.

Mr. Kountze came to New York in 1868 and opened a private bank on Wall street, and on September 1, 1870, the New York house of Kountze Brothers was established and soon became one of the leading banking firms in this city.

The firm is a member of the New York Stock Exchange and was the fiscal agency for the State of Nebraska.

Luther Kountze was noted as a lover of music and was one of the founders of the Metropolitan Opera House. He was a member of the Union and Metropolitan Clubs.

Mr. Kountze is survived by two children, Mrs. J. Gordon Douglas and Major W. de Lancey Kountze, of the 163d Infantry, U. S. A.

R. L. Teichfuss

R. L. Teichfuss, recognized as one of the most talented musicians and reliable instructors in music in Chattanooga, Tenn., for about twenty-seven years, died in that city April 15, following an operation.

Mr. Teichfuss was born in Gera, Thuringia, Germany, September 19, 1840. After coming to America he enlisted in the 103d New York Infantry as a private, and served from January, 1863, until August, 1864. He went to Chattanooga in 1891, and soon after established the Chattanooga School of Music, in which were educated many leading local singers and pianists. He was long organist of St. Peter and Paul's Church. He was director of Chattanooga Maennerchor for many years, and under his direction it became noted throughout the South as a musical organization of high grade, and more than once it won distinguished recognition in cities of the North.

His widow is his sole survivor.

Rosalie Ritz

Rosalie Ritz, widow of the late Albert Ritz (who won honors as a sculptor at the World's Columbian Exhibition) died April 23, at her residence, 768 Coney Island avenue, Brooklyn, at the age of eighty-five years. She was known about fifty years ago as one of the best amateur pianists of New York City and as such enjoyed the friendship of the greatest artists of her day. She was a sister of the late Jacques Blumenthal, of London, whose fame as a composer of songs was international and who was widely known as court pianist to the late Queen Victoria. As a member of the Brooklyn Academy of Arts and Sciences, Mrs. Ritz was a well known figure at all concerts given there, as well as having been known as a generous patron of the arts in general, especially the drama.

Catherine Elston

Catherine Elston died at her home in Pittsburgh, April 13. Miss Elston was for fourteen years librarian of the University of Pittsburgh. At one time she represented the Musical Courier in Pittsburgh, and was music critic on the Pittsburgh Dispatch. Miss Elston was an active member of the Drama League and her theatrical activities brought her into considerable prominence. She undertook to establish a Little Theatre in Pittsburgh. She was also instrumental in bringing to Pittsburgh some of the most prominent artists of both professions, and was a very close friend of Minnie Maddern Fiske. Miss Elston's death came after a long illness. She leaves her mother and a brother.

Frank T. Baird

Frank T. Baird, for years prominent in Chicago musical circles, died on Saturday, April 13, at his home in Aurora, at the age of seventy-two. He was buried Tuesday, April 16. Mr. Baird taught singing in Chicago for forty years. He was organist at the third Presbyterian Church for twenty-six years. He also had been accompanist for Patti, Clara Louise Kellogg, Annie Louise Carey and others. Lillian Russell was once his pupil. A native of Rochester, Mass., he received his musical education in Chicago and Europe, coming to Chicago in 1878. He had a large clientele among the social set.

Alice Shaw

Alice Shaw, whistler, died April 22, at her home, 388 Manhattan avenue, New York City. Said to be the first woman whistler who made that gift and its cultivation a means of livelihood and fame, she whistled her way around the world. She toured the four continents and the islands of the Seven Seas, whistling. She was, in her travels, the friend as well as the entertainer of kings, viceroys and ambassadors.

RESOLUTION

WHEREAS, music is an essential part of civilized life, and is a great ethical force in refining and elevating character;

WHEREAS, music is considered in all civilized countries a national asset and necessary to national and individual happiness;

WHEREAS, music is a factor in diminishing crime and to bring spiritual inspiration as well as to cause more contentedness in the homes of our laboring people;

WHEREAS, the National Government to whom we look for our national guidance is essentially also charged with looking after the welfare of the masses and to provide for musical education for their children;

WHEREAS, governments of foreign civilized countries spend annually large sums of money to encourage musical education among its citizens by providing national institutions where instruction is free to those who show talent in music;

WHEREAS, it is estimated that before the war in Europe about ten thousand of our young women and young men flocked to European countries to study music and art, seeking favors from foreign governments, in very many instances because their own government did not extend them encouragement to study in their native land;

AND, WHEREAS, a bill was introduced in Congress to establish a Conservatory of Music and Art to be supported by the Government, which bill is now with the Committee on Education in the House of Representatives for consideration;

AND, WHEREAS, in the opinion of this club, such a national institution is absolutely essential in order to develop and encourage musical education in this country;

Therefore, be it resolved, That Congress be hereby respectfully requested to pass the bill to establish a National Conservatory of Music in Washington, D. C., and gradually also establish branches in Los Angeles, Cal.; Chicago, Ill., and New York City. Although we are now at war with foreign nations, and need all our resources and energy to prosecute the war successfully, we should nevertheless look ahead for the time when peace will again reign in the world.

The appropriation which Congress is being called upon to grant would not be used until the war is over, and the bill, if passed, will only serve for the present to make everything ready when peace comes.

Be it further resolved, That a copy of this resolution be sent to every member in Congress from this State; and it is further

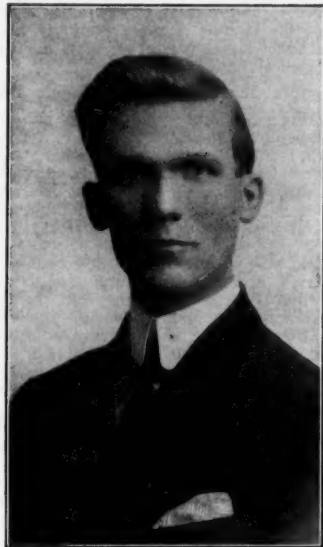
Resolved, That this club shall co-operate with those who endeavor to bring about a successful result to get a National Conservatory established in this country, to be supported by the Government, to help make America independent of other nations in music and art, and make America the center for music and art for this hemisphere. If possible, this club shall send a delegate or be represented in Washington at a hearing on the bill to be given in Congress.

(Sign here).....

Haskell Concerts Draw Large Audiences

Pearl Adams, lyric soprano; Josef Martin, pianist; Louise Neustadt, elocutionist, and George Green, baritone, appeared at the ninth concert of a series given under the direction of Julian Pollak, the New York manager, Friday evening, April 26, at the Y. M. C. A. Auditorium in Haskell, N. J. A large and enthusiastic audience greeted the artists.

Miss Adams sang a group of songs, disclosing a voice of excellent quality, considerable volume and range. Mr.



E. B. JACOBSON,
Secretary of the Y. M. C. A., Haskell, N. J.,
who is in charge of the Haskell series of
concerts.

Martin played with much feeling and understanding. George Green sang effectively Massenet's "Elegie."

These concerts have met with success and will be continued throughout the summer and next season.

E. B. Jacobson, secretary of the Y. M. C. A. at Haskell, N. J., is an ardent worker in the interest of good music in his community.

Husses and Hartmann in Successful Concert

Mr. and Mrs. Henry Holden Huss and Arthur Hartmann gave a very successful concert at Dobbs Ferry-on-Hudson under distinguished patronage on Thursday evening, April 25. The Huss violin sonata (made famous by Ysaye), the exquisite Hartmann violin transcriptions, Mrs. Huss' delicious interpretations of old English and classic Italian songs, and Mr. Huss' masterly improvisation on three notes given by a member of the audience, were outstanding features of a highly artistic concert.

Mr. and Mrs. Huss are continuing their Red Cross concert work. Their next concert will be in Washington, D. C., on Saturday, May 18, at the Colonial School. The interesting program is confined to music by the Allies.

Buck Artists Please

Ida Dawson, pupil of Dudley Buck, gave an interesting concert in Memorial Hall, Brooklyn, assisted by Helen de Witt Jacobs, violinist; Michael de Trinis, pianist, and Elsa Combs, reader. Mrs. Dawson possesses a coloratura soprano with a warm, rich tone and a remarkably wide range. Special mention might be made of her fine singing of the "Bell Song" from "Lakmé," of which she gave an exquisite interpretation. Her other numbers included Buck's "When the Heart Is Young," La Forge's "I Came with a Song," Lieurance's "By the Waters of Minnetonka," the familiar lullaby from Godard's "Jocelyn," Dunn's "The Bit-

terness of Love," Huerter's "Pirate Dreams," and the gay, lilting "My Love Is a Muleteer" of di Nogeno.

Another gifted pupil of Mr. Buck is Thomas Conkey, who is at present winning marked success in vaudeville with Bessie McCoy Davis. His fine baritone voice is heard to great advantage in several solo numbers. For two weeks he appeared at the Palace in New York, and after a week in Boston returns to the metropolis for six weeks.

Anna Case Guest at Dinner Given in Honor of British Ambassador

Anna Case, the American soprano, had the pleasure of being an invited guest at the big dinner given by Mr. and Mrs. Bernard Baruch in honor of the British Ambassador, Lord Reading, last Friday evening in Washington.

During Miss Case's visit to Washington she stayed at the home of the Baruchs. After the dinner Miss Case



ANNA CASE,
Soprano.

charmed the distinguished assembly by singing a number of songs, which were received with intense enthusiasm by the notables of the Capitol City.

Hammond Compositions Sung at Wanamaker's

Compositions by William Hammond formed the program of the twenty-sixth concert in the series devoted to the works of American composers at the Wanamaker Auditorium, New York. This was given Tuesday afternoon, April 23.

Mr. Hammond is organist and choir director of the Flatbush Reformed Church of Brooklyn.

Assisting the composer were Sara Hammond, soprano; Marion May, contralto; Joseph Mathieu, tenor; Emerson Williams, baritone.

Following is the program:

"I Love My Jean," "Recompense," "Ballad of the Bony Fiddler," "Wave Your Hand to Care," "Pipes of Gordon's Men," Emerson Williams. "Song of the Fountain," "Cupid's Wings," "The Road that Lovers Know" (MSS.), "My Shadow," "Love's Springtide," Sara Hammond. Ballad cantata for male voices—"Lochinvar" (incidental solo by Mr. Williams). "My Dearie," "Sleepy Lan," "Dear, When I Gaze into Thine Eyes," "Serenade," "When Thou Commandest Me to Sing," Marion May. "In Tears Through the Woods I Wander," "Sunlight and Song," "Song of the Drum" (MSS.), "Cloud Shadows," "Three Men o' Merri," Joseph Mathieu. Ballad cantata for women's voices—"A Ballad of Lorraine" (incidental solo by Mr. Mathieu).

The program was of delightful variety, showing originality in melodies and splendid constructive ability. The choruses for male voices and for women's voices, with incidental solos, are worthy of especial mention.

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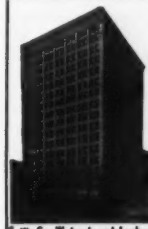
Katherine Stang Violin Recital

Katherine Stang, violinist, artist-pupil of Christiaan Kriens, and his studio assistant, is probably the leader among the well known Kriens pupils. At Chamber Music Hall, New York, April 24, she played a varied program, consisting of classic and modern works, with fine spirit and gusto. She attacks difficult works with all the confidence of youth, plays with much dash, and is altogether a very effective young virtuosa. "Nuages," one of the four pieces by Kriens, was played with the mute, so expressively that the audience demanded a repetition. Following this group she played her teacher's transcription of "Annie



KATHERINE STANG,
Violinist.

Laurie." The Bach chaconne, Wieniawski's concerto and his "Faust" transcription were additional numbers which gave opportunity for one of genuine violin talent to show what she has learned. Mr. Kriens was a sympathetic accompanist. Following were the patrons of the affair: Mrs. James Burley, Mrs. George Busch, Mrs. Alfred Barker, Mrs. Edward Essers, Mr. Robert Grant, Mrs. Albert Hiller, Mrs. Paul Hiller, Mrs. Charles Hauslet, Mrs. Henry Kuhl, Mrs. Walter Kidde, Mrs. George Mettler, Mrs. E. A. Ransom, Jr., Mrs. Henry Rasmeyer, Emma Sander, Mrs. Robert Sander, Florence Steinman, Mrs. Samuel Terrel, Hester van Arsdale and Mrs. O. W. Wuerz.



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BOSTON HAS FIRST EASTERN HEARING OF CARPENTER SYMPHONY

**McCormack's Final Recital Draws Usual Crowd—"Pop" Concerts to Begin on
May 6—George Copeland and Flonzaley Quartet in Debussy Memorial
Program—Muzio Sings and Sells Liberty Bonds for \$20,000—News
of Boston Artists and Studios**

Boston, Mass., April 28, 1918.

The noteworthy item on the program for the symphony concerts, Friday afternoon and Saturday evening, April 19 and 20, in Symphony Hall, was the well written symphony in C major, composed by John Alden Carpenter, of Chicago—its first performance in the East, excepting the original performance at the Norfolk Music Festival last June. It is a long, though interesting work, written in the modern idiom and revealing a profound knowledge of harmonic and instrumental detail on the part of the composer. Mr. Carpenter's imagination, individuality and thorough mastery of the mechanics of music making, so pleasantly evident in his delightful orchestral suite, "Adventures in a Perambulator," were again revealed in this first symphony. It has variety and color; there is eloquence in the climaxes and the thematic material can hardly be labeled "hackneyed." Nevertheless, a first hearing fails to thrill. The work was well played. Mr. Carpenter, who helped in the final rehearsals, was called to the stage several times to bow his acknowledgments.

The balance of the program consisted of Svendsen's melancholy legend of the Moorish "Zorahayda," Goldmark's glowing and ornately colored overture to "Sappho" and two pieces of Emile Férir, the admirable solo viola player of the orchestra; d'Indy's plaintive "Lied" (first time in Boston) and Strube's "Fantastic Dance." Mr. Férir's art is well known to Symphony audiences. His warm, beautiful tone and faultless technique are familiar to those who have heard him execute solo passages in symphonic music. His playing as a soloist on this occasion won much enthusiastic applause and several recalls.

McCormack Delights Crowd in Final Concert

John McCormack, America's most popular tenor, gave his last concert of the season Sunday afternoon, April 21, in Symphony Hall, to a crowd that filled every inch of standing and sitting room in the hall. The great tenor's usual enthusiasm for new pieces was evident by the fact that seven songs, not before heard in Boston, were included in his program. For the customary aria from an eighteenth century opera or oratorio Mr. McCormack substituted three exceedingly interesting and tuneful songs unearthed by Samuel Endicott, the well known Boston composer, "from a volume of songs published in Massachusetts in 1798." They are called "Queen Mary's Farewell to France," a touching expression of Mary Stuart's sadness on leaving her favorite France for the Scotland that was to persecute her; "The Bee," a charmingly fanciful song replete with subtle humor, which Mr. McCormack transmits so well, and "He Stole My Tender Heart Away," an exquisitely simple ballad of the type which the great tenor glorifies by his extraordinary interpretative genius. After Mr. Endicott found these songs he harmonized them in such a way as to emphasize the spontaneous grace and beauty that characterize the folksongs of any country. He showed them to Mr. McCormack when the tenor was here on his last visit, and Mr. McCormack was so delighted with them that he promised to include them in his last program. The pieces are dedicated to him.

The balance of the program included four new songs by Hamilton Harty, the great Irish composer, better known at home and in England than in this country, and the usual songs by American composers. Mr. McCormack stirred his crowd to the great enthusiasm which one always associates with the tenor's recitals, particularly in Boston.

Andre Polah, the talented young violinist who travels with Mr. McCormack, was heard in numbers from Gluck, Bach, Hubay, Chopin, Wilhelmj and Vieuxtemps. Edwin

Schneider, whose song "Flower Rain" was included in the program, played excellent accompaniments.

The "Pops"

Agide Jacchia, the talented Italian conductor, who had such a success with the "pop" concerts a year ago and will lead them the coming season of nine weeks, will arrive soon in Boston to make final arrangements for the concerts, which open Monday evening, May 6. It has been long since the "pop" concerts had a conductor who won such favor with the public as Mr. Jacchia, and his return will be warmly welcomed. It is the purpose of the "pops" this year to emphasize the conditions in which we are living. Every night there will be played some of the more successful war songs. It has been decided to abandon the plan of having a singer as a soloist at each concert. This year the "pops" will go back to the traditional program of twelve numbers divided into three parts, thus giving two intermissions.

The concert will open Monday night, May 6, with Sousa's latest march, "Solid Men to the Front." The program is as follows:

March, "Solid Men to the Front".....Sousa
Overture, "Mignon".....Thomas
Waltz, "Jolly Fellows".....Volstead
Fantasia, "Pagliacci".....Leoncavallo

LA MARSEILLAISE
Prelude to Act I, "Carmen".....Bizet
Meditation, "Thais".....Massenet
March Miniature.....Tschaiowsky
Second Hungarian Rhapsody.....Liszt

GOD SAVE THE KING
Selection, "Her Regiment".....Herbert
Intermezzo, "Cavalleria Rusticana".....Mascagni
Waltz, "Le Barcarole".....Waldteufel
American Patrol.....Meacham

THE STAR SPANGLED BANNER

Copeland and Flonzaleys Play Debussy

George Copeland, undoubtedly one of Debussy's greatest American interpreters, and the Flonzaley Quartet shared the program of Harvard University's memorial concert to Claude Debussy, Saturday afternoon, April 20, at Sanders Theatre, Cambridge. The concert was given under the auspices of the Department of Music, and the proceeds went to increase the funds of the American Friends of Musicians in France—a fund to which about \$1,400 has lately been sent from Boston. At this concert the Flonzaleys played Debussy's beautiful quartet for strings with their customary perfect ensemble and emotional appreciation.

Mr. Copeland chose two groups of piano pieces which included compositions from every stage of Debussy's career. The groups comprised the following numbers: "Clair de lune," prelude, A minor; "Le petit berger," passepied; "Poissons d'or," "La Soirée dans Grenade," "La Cathédrale engloutie," "Les Fées sont d'exquises danseuses," "La Puerta del Vino," "Danse de Puck," "La fille aux cheveux de lin," and "Feux d'artifice."

It is late in the day to review Mr. Copeland's abilities as a pianist or as an interpreter. It was altogether fitting that he should be asked to play Debussy's piano music at this memorial, and it is needless to add that the audience was, as usual, quick to appreciate the fact that Mr. Copeland plays Debussy not as a scholar, but as one inspired—inspired not only by his high regard for the Debussy method of musical expression, but by his personal friendship for the great French composer.

Claudia Muzio Sings for Bond Buyers

Claudia Muzio, the admirable prima donna soprano of the Metropolitan Opera Company, who scored a tremendous success in "Le Prophète," "Aida," and "Pagliacci" with the Metropolitan Opera Company, in Boston, this week, sold Liberty Bonds on Saturday afternoon, April 27, at the Jordan Marsh Company store. The great soprano addressed the crowd, expressing her pleasure at being of some service in helping to put the Third Liberty Loan over the top. Mlle. Muzio spent most of the afternoon in the store, selling bonds. Also she sang arias from her comprehensive repertoire to all purchasers of \$500 bonds. Mlle. Muzio's charming manner and contagious enthusiasm won her the favor of a huge crowd, and resulted in her selling \$20,000 worth of bonds.

Laura Littlefield Scores Success in Melrose

Laura Littlefield, the admirable and popular soprano, added another to her long list of successful appearances when she assisted the Amphion Club of Melrose at the third concert of its twenty-sixth season, Thursday evening, April 11, in Memorial Hall, Melrose. Arthur B. Keene, conductor; Elmer Wilson, pianist, and Frank W. Aster, organist, were the principal artists. Mrs. Littlefield sang the aria "Non La Sospiri" from Puccini's "Tosca," the solo in Stevenson's eloquent "Omnipotence," and a group of lighter numbers.

This singer's art is now well known, especially in New England, where she has appeared time and again with notable success. Her voice is a beautiful soprano, remarkably pure and faultless in intonation, limpid and expressive. She understands the technique of vocalization thoroughly and has a keen insight for the dramatic value of the text of her music. These elements contribute to a musician-ship which readily explains her brilliant success this season.

Costoley Trio Plays at Bradford Academy

The Costoley Trio—George Copeland, pianist; Ignace Nowicki, violinist; Arthur Hadley, cellist—which has made a favorable impression at concerts in New York, Norfolk, Va., and elsewhere this year, was heard in an interesting program, Wednesday afternoon, April 17, at Bradford

Academy. The trio, whose effective interpretations have been repeatedly praised, played Gretchaninoff's trio, op. 38, and Ravel's trio in A minor. Mr. Copeland played pieces from Scarlatti, Chopin, Debussy, Grovlez, Zueria and Chabrier.

Attleboro Community Chorus Pleases

The Attleboro Community Chorus, under the direction of John Laing Gibb, made its first appearance at a meeting of the Attleboro Community Fellowship, in the high school hall of that city recently. The hall was filled to capacity and hundreds of people were turned away. Ruth de Hass Balfour (manager of Gaylord Yost) presided at the community concert session and explained the object of the occasion. A long and interesting program was heard. The last event of the evening was a community sing session, the entire audience taking part in the mass singing, assisted by the combined orchestras.

Theodore Schroeder's Artist-Pupils Busy

Eva May Pike, the young coloratura soprano of Lynn, Mass., artist-pupil of Theodore Schroeder, the Boston vocal instructor, is meeting with success on her Southern tour and is filling many important engagements. Mrs. Pike's bell-clear voice, fine musicianship and art are commented upon wherever she is appearing, and she still has upward of twenty concert engagements booked prior to her summer vacation.

William Richardson, one of the finest colored baritones in the country, is also filling many engagements this season. He sang the leading baritone role in Coleridge-Taylor's "Hiawatha," at Fisk University, Nashville, Tenn., in April; also important engagements in Atlantic City and Orange, N. J., Bristol, Va., Winston-Salem, N. C., and Washington, D. C., besides numerous engagements in and around Boston. Richardson will give his first Boston recital in October at Jordan Hall.

Gwendolyn Osborne, one of the leading concert contraltos of Toronto, Canada, is also being sought much of late. This young singer possesses a rich, deep contralto voice and sings with great depth of feeling and intelligence. Miss Osborne was specially engaged for a concert at Phillips-Exeter Academy, Exeter, N. H., on Easter Sunday. She will also give a recital with Allene Gane, another Schroeder artist-pupil, at Haynes Hall, Boston.

Wilbur Gavill, a young tenor from Lowell, Mass., is also meeting with unusual success for one so young, filling dates in Lowell, North Adams, Springfield, Northampton, Athol, Greenfield and Enfield, Mass.

Mrs. Robert Anderson's Pupils Give Concert

The advanced pupils from the studio of Mrs. Robert Anderson, the Boston vocal instructor, gave a concert Friday evening, April 19, in the ballroom of the Brunswick Hotel. The assisting artists were: Daniel Kuntz, violinist of the Boston Symphony Orchestra, and Alice M. Mills, accompanist. Alice Otis, Marcia Taylor, Dorothy Newton, Grace Allen and Mrs. Frank Howe were heard in pieces by Massenet, Rimsky-Korsakoff, Franz, Buzzi-Peccia, Burleigh, Kernochan, Whelpley, Ross, Risha, Casard, Souther, Milligan, Voorhees, Hartmann and Lemare. Mr. Kuntz played Bach's Arioso and Rissland's valse caprice. Gounod's arrangement of Bach's "Ave Maria" was given at the end of the program by the Misses Otis, Taylor, Newton and Mr. Kuntz.

George Copeland Plays for Newton Allies' Relief

George Copeland, pianist, helped the work of the Newton South Allies' Relief, through a concert which he gave in Bray's Hall, Newton Centre, April 29, under the direction of Frances A. M. Bird.

Mr. Copeland arranged a very interesting program of pieces, ranging from Scarlatti to Debussy. This admirable pianist was received with the customary enthusiasm that one finds at his recitals.

Handley Artists Aid Red Cross and Liberty Loan

It is not possible to total exactly the great amount of money that has been raised for various war relief purposes, and the amounts invested in the three Liberty Loan campaigns through the efforts of the artists under the management of A. H. Handley.

Mme. Szumowska, the eminent Polish pianist, by means of her own playing, direct solicitation, and the medium of her Polish play, is responsible for a gathering together of more than \$200,000.

George Copeland has been the chief attraction at many concerts in aid of the American Red Cross (two at Jordan Hall), for the Italian Relief Association (also at Jordan

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Hall), for the American Friends of French Musicians at Sanders Theatre, Cambridge, and at Symphony Hall in behalf of the Jewish Relief Association. At a recent meeting in aid of the present Liberty Loan campaign, at which Mr. Copeland was the chief artist, more than \$50,000 was subscribed.

Other artists of this same management have given concerts at Commonwealth Pier, Camp Devens, and various other army and navy camps and hospitals, and furnished music for the "Speed-Up War Work" campaign.

The expenses of all of these concerts were borne by the artists themselves and by Mr. Handley. Boston artists certainly are doing their share in putting their shoulders to the wheel to forward the patriotic interests of the country.

Boston Items

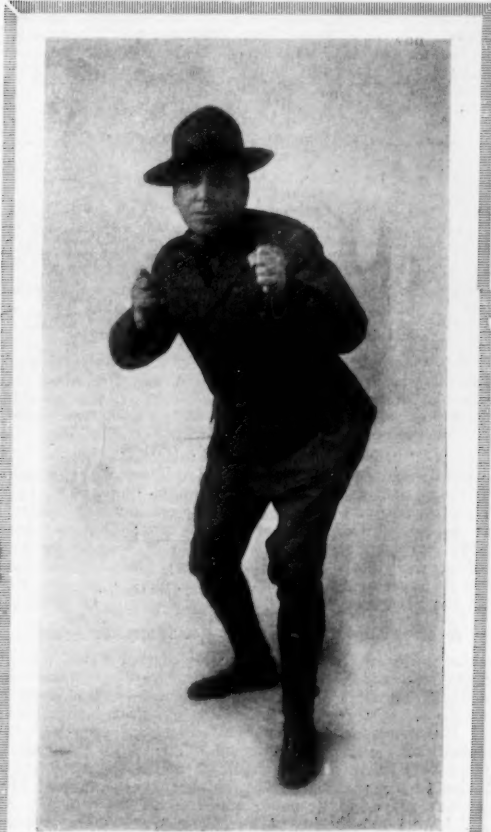
Lee Pattison, the popular two-piano team of Maier and Pattison, is now stationed at Camp Devens. Mr. Pattison is alto-saxophonist in the band of the headquarters company of the 303d Infantry.

During the present season, A. H. Handley, the veteran musical manager, has furnished programs and artists for the Algonquin Club, Harvard Club, Harvard Musical Association, Harvard College, Yale College, Dartmouth College, Tremont Temple Course, Worcester Festival, Worcester Mechanics' Course, Cleveland Woman's Club, and many other organizations.

Geraldine Farrar sold Liberty Bonds and sang, Saturday afternoon, April 27, on the steps of the Boston Public Library in Copley Square. Every facility was provided for the purchase of bonds. Where payment in full was made, actual bonds were at hand for delivery by the soprano. Geraldine Farrar's popularity in Boston helped make this rally one of the greatest of the campaign. COLES.

Song Leader Hemus Works for Liberty Loan

United States Navy Song Leader Percy Hemus and 4,000 of his "singing sailors" from the Pelham Bay Naval Training Station participated in the Liberty Loan Parade of April 26. The boys attracted much attention as they marched up Fifth avenue, singing the new Liberty Loan song, "What Are You Going to Do to Help the Boys?"



PERCY HEMUS,
U. S. N. song leader.

"Marching Through Georgia" and "It's a Long Way to Berlin, but We'll Get There, by Heck." As the boys passed the reviewing stand—which they did for the first time in any New York parade—the thousands thronging the stand were noticeably impressed and enthusiastic cheers rewarded Song Leader Hemus and his boys.

Aside from the work on Friday, U. S. N. Song Leader Hemus and thirty of his "singing sailors" have been actively engaged within New York City boosting the loan. During recent talks on the average of \$3,000 a minute was raised at the New York Hippodrome, \$4,000 a minute at the Hotel Biltmore, and at the first talk at the New York Public Library within twelve minutes \$15,000 was realized. The inspiring singing of the sailors followed by a "straight to the point" address by U. S. N. Song Leader Hemus did the work. This week they appeared at the hotels Waldorf-Astoria, Biltmore, Shanleys, the Knickerbocker Theatre, and a number of other leading places.

The admirable work that U. S. N. Song Leader Hemus has been doing might be taken to illustrate his worth before the public as an artist—his drawing capacity. Yet when the war broke out, the singer donned a uniform of Uncle Sam and is doing his "bit"—a most valuable one—regardless of personal sacrifice!

Gordon Kay at Camp Dix

Gordon Kay has been doing a lot of work for the camps. On April 18, he sang for the boys at Camp

Dix. His program included the prologue from "Pagliacci" and a group of spirituals by David Guion, which was enthusiastically received. The program was completed when Stanley Hawkins led the boys in the singing of "There's a Long, Long Trail"—the song that has proven so popular with the soldiers of America and her allies. The latter and the Guion compositions are published by M. Witmark & Son, New York.

President Wilson Thanks McCormack

John McCormack had an interesting thirty-five minute interview with President Wilson at the White House on Friday of last week. Mr. McCormack called to offer his services in any capacity the Government could use them, preferably to go to France and sing for the American soldiers in the trenches. The President, while very appreciative of and deeply impressed by the splendid offer, nevertheless discouraged the idea. "You are an asset which this country cannot afford to lose at the present time," he said to Mr. McCormack, adding, "we must keep the fountain of sentiment flowing here at home." The President thanked Mr. McCormack warmly for his splendid efforts in behalf of the American Red Cross and other patriotic and charitable movements, and for the splendid example he is giving to noncombatants in general.

Amparito Farrar Boosts Liberty Loan

Amparito Farrar has been one of the many singers to give her talent for the raising of the Liberty Loan. At the downtown district, in New York, where she sang at the noon hour, two autographed photographs of herself



AMPARITO FARRAR,
Soprano and Liberty Loan Booster.

brought purchasers for a \$5,000 bond each. She also sang for Le Cercle Rochambeau at the Hotel Plaza, and added greatly to the enjoyment of the evening.

Zoellners Play for Red Cross

With the generosity of true artists the Zoellner Quartet, composed of Antoinette and Amandus Zoellner, violin; Joseph Zoellner, Jr., cello, and Joseph Zoellner, Sr., viola, formerly of Brussels, Belgium, gave a concert for the benefit of the Red Cross under the auspices of the Hollywood high school, Hollywood, Cal., on Friday afternoon, April 12. The program was as follows: Quartet, op. 74, No. 1, Haydn; two sketches for string quartet, op. 15, Goossens; suite for two violins and piano, op. 144, Emanuel

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Mr. Josef Martin, Pianist, charms his audience. He has unusual technic, variety of tonal color, much native feeling. He should make his mark.—Kriebel, New York Tribune.

He is an interesting Pianist.—Times, London, England.

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The Zoellners are not strangers to the music lovers of Hollywood, having played on the artists' course of the high school some three years ago. The same remarkable uniformity of spirit, tone and technical skill which was then so admired is still characteristic of their work. They understood to the highest degree the feeling of the music they played and knew precisely what each individual had to do, with the result of a remarkable perfection of ensemble which very few organizations have achieved. A goodly sum was realized for the Red Cross.

Olive Nevin on Tour

Olive Nevin on April 20 began a very interesting tour. On April 25 she gave a recital at White Plains, N. Y., at the Tewksbury School. Miss Nevin, having been a college girl herself, can well understand the inclinations of her student audiences and adapt herself thereto. For this season, she is in demand in this particular field. April 26, Miss Nevin was the guest-artist who closed an interesting winter series for the Salon Club of Syracuse, N. Y. From there she went to Saratoga Springs, N. Y., to sing on April 29 at the Skidmore School of Arts. Returning to New York for some private musicales, she again will sing for the boys at Camp Upton. Two appearances in Philadelphia and another soldier concert are being arranged, and will be given before her return to Pittsburgh.

Levitzi to Play at Camp Dix

Mischa Levitzki has been very busy during the last ten days, playing at concerts in aid of the Liberty Loan in the ballroom of the Plaza, New York, and at the Sixty-ninth Armory. He has played also twice at the Salon of French Paintings, in aid of the disabled French soldiers. He will play for the officers of the Fifth Training Battalion, 153d Depot Brigade, on May 7 at Camp Dix.

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—New York American, Feb. 5, 1918

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CHICAGO MUSICIANS GIVE DINNER FOR PROF. LEOPOLD AUER

Chicago Opera Deficit, Over \$200,000, Exceeds Expectations—Artists' Association Elects Officers—Middleton Scores with Mendelssohn Club—Rosen's Second Recital a Success—News of Artists, Schools and Studios

Chicago, Ill., April 27, 1918.

Max Rosen's second Chicago recital this season, at Co-han's Grand last Sunday afternoon, was another big success, and the goodly audience was extremely enthusiastic. Rosen's program comprised the Tartini "Devil's Trill," the Bruch G minor concerto, a group by Chopin-Auer, Paganini-Kreisler, Brahms-Joachim, and another by Gluck-Kreisler, Porpora-Kreisler and Sarasate. These columns contained much praise for this remarkably gifted violinist at the time of his first Chicago appearance, earlier this season, and what was then said may be reiterated here. There can be no doubt as to the beauty of his tone, his violinistic talents and his winning personality, and to repeat that he scored a huge and well deserved success will attest to his continually growing popularity.

American Violinists' Guild Honors Leopold Auer

The American Guild of Violinists gave a dinner in honor of Leopold Auer on Sunday evening, April 14, at Kuntz-Rummler's, in Chicago. It was the most successful meeting the guild has had in many years. President Alexander Lehmann addressed the large assemblage, in part, as follows:

"This is indeed a gala night for the American Guild of Violinists, for we have with us as guest Prof. Leopold Auer, one of the most distinguished, interesting and wonderful personalities it has ever been our pleasure to meet, a man who has given to the world such artists as Elman, Zimbalist, Heifetz, Eddy Brown, Kathleen Parlow and many others. Those of you who were unable to hear Professor Auer this afternoon at Orchestra Hall missed much, a program not soon forgotten; so thoroughly satisfying, so enjoyable a playing of the old classics, only the master can give. I am not a public speaker, unfortunately, so I can only present to you a few facts with regard to the wonderful and pedagogic achievements of our honored guest. But anything I might say would be superfluous, as you are all thoroughly familiar with the work, the influence, the ability to create and to impart that which he

possesses, and we are the richer for all this. We are much indebted for the enjoyment and pleasure in listening to those pupils who represent the children of his mind. For our pleasure this evening, we are much indebted, also, to Professor Auer's niece, Wanda Bogutska-Stein, his accompanist. Now I beg of you to rise and give Professor Auer a hearty welcome."

At the same moment, as pre-arranged by Mr. Lehmann, Birdie Blye, the distinguished pianist, played "The Star Spangled Banner," the audience singing under the leadership of Frederick Stock.

Later, Professor Auer was voted unanimously an honorary member of the American Guild of Violinists. The chairman then introduced as the next speaker Judge Philip Bregstone, who delivered a most interesting and appropriate speech, incorporating and emphasizing the effect of a harmonious atmosphere or attitude toward life in general. This was received with most enthusiastic applause. Professor Auer, with a few well-chosen words, expressed his gratitude for the hearty welcome given him. Mr. Stock then gave some very interesting reminiscences of past meetings with Professor Auer many years ago in Europe. A great deal of the pleasure of the evening was due to the hearty co-operation and assistance of Adolf Weidig, who acted as chairman of the reception committee.

Arthur Middleton Scores with Mendelssohn Club

In its third and last concert of the season, on Thursday evening at Orchestra Hall, the Mendelssohn Club, Harrison M. Wild, conductor, achieved some of the best singing this splendid organization has ever done. An excellent program was thoroughly enjoyed by the large audience, which practically filled the hall, as has now come to be a general rule at this organization's concerts. Too much cannot be said in praise of Conductor Wild, whose work as a choral leader is too well known to need comment. Mr. Wild's efforts with this and other singing societies has won for him a reputation of enviable rank. "The Star Spangled Banner" opened the festivities. Following this came stirring renditions by the club of Elgar's "Follow the Colors," Brahms' "Cradle Song," and "A Song of the Sea" (G. Waring Stebbins). "Mammy's Lullaby," an arrangement by Charles Gilbert Spross of Dvorak's "Humoresque," and "My Lolita" (Walter H. Lewis) went extremely well.

The big number on the program was Charles Villiers Stanford's "Songs of the Fleet" for chorus and baritone, in which the evening's soloist, Arthur Middleton, assisted. In this, Conductor Wild's choristers rose to great heights. The work was of a high order, the voices being excellently blended and controlled. After the intermission there was "A Venezuelan Guerrilla Song," by C. Linn Seiler; "Exhortation" (Will Marion Cook); "Song for June" (William Spencer Johnson); Protheroe's "Invictus," "Little Indian, Sioux or Crow" (Homer N. Bartlett), "Shamrock" (C. Linn Seiler), "Your Lad and My Lad" (Rossetter Cole), and "He'll Come Back from Somewhere" (William G. Yule). The program was brought to a brilliant close by James G. MacDermid's "Land of Mine." Of all the patriotic songs on the program, and there were several, MacDermid's "Land of Mine" proved the most stirring and effective. This number was sung for the first time at the

club's second concert, and so great was its appeal that many requests were received for its repetition. On this occasion, too, it received a tremendous ovation, and the insistent applause prompted Mr. Wild to repeat it, and the audience rose to its feet. The work of the club in this number showed especially a good sense of rhythm and balance and an appreciation of color effects. Mr. Wild is to be congratulated upon the results of his training, and the club is most fortunate in having this conductor at its head.

More remarkable singing than Arthur Middleton's on this occasion is seldom heard, and he won success unqualified. Here is a great artist with a superb voice and a great personality. A former Chicagoan, Mr. Middleton has innumerable friends and admirers here, many of whom were present to witness his remarkable progress and exquisite singing, and these showed their great delight in his success. His glorious singing of the aria "Le Tambour Major" (Ambroise Thomas), in the first part of the program, aroused vociferous applause, to which he was obliged to respond with the "Largo al Factotum" from "The Barber" as encore. This, too, was effectively done. Not less admirable were Mr. Middleton's solos in the Stanford and Cook numbers. So well sung was his next group, comprising Maurice Bell's "Barrack Ballad," Kernochan's "Smuggler's Song" and "Uncle Rome," and "How's My Boy" by Sidney Homer, that he might have added several more numbers. Mr. Middleton proved one of the best soloists the Mendelssohn Club has chosen, and it is hoped he will be heard often.

Chicago Opera Deficit Enormous

According to La Tribuna Italiana, of Chicago, April 27, the deficit for the past season of the Chicago Opera Association amounted to \$280,000. The Italian paper states further that the balance sheet of the past season of opera has been audited and shows that the company met with this enormous deficit. As the directors have pledged themselves to the amount of \$110,000, the balance of the deficit will have to be paid by the millionaire, Harold McCormick, who is the heaviest guarantor of the organization.

The MUSICAL COURIER as far back as last January stated that the losses this year would amount to over \$200,000. Opera, however, will be given indefinitely in Chicago, as the backers of the Chicago Opera Association are not only music lovers, but also astute business men, who pride themselves on being Chicagoans.

"Enough German Music"

CHICAGO HAS HAD ENOUGH GERMAN MUSIC THE BOYS "OVER THERE" Are For AMERICAN MUSIC

IT'S GOOD MUSIC—LET'S HAVE MORE OF IT OVER HERE Songs of home and country—all by American composers—will be sung by the American Choral Society—150 members—Daniel Protheroe, Conductor; Helen Protheroe Axtell, soloist, ORCHESTRA HALL, Sunday, April 28, at 3:30 P. M. PRICES, \$1, 75c, 50c.

Thus the American Choral Society advertised its concert of Sunday, April 28, in the Chicago dailies.

Moses Boguslawski Passes Through

The widely known Kansas City pianist, Moses Boguslawski, was in Chicago a few days during the week, and was one of the visitors at this office. Mr. Boguslawski is busy constantly, both with his concert work and pupils.

John Rankl a Busy Artist

Engagements for John Rankl, the excellent Chicago bass-baritone, are becoming more and more numerous. Last Tuesday, April 23, he sang Valentine in Gounod's "Faust," at the New First Congregational Church; Thursday evening, April 25, he gave a concert in Winnetka; he was soloist with the Carson, Pirie, Scott Choral Society in "Paul Revere's Ride" Saturday evening, April 27, and for the Playgoers' Club, at the Hotel La Salle, on April 28.

Adolf Brune Compositions on Many Programs

Compositions from the prolific pen of that widely known composer and teacher, Adolf Brune, are constantly in demand, and this season has seen them on innumerable programs. On April 10, John Widerhorn played an etude by Mr. Brune on the American composers' program presented at the Knupfer Recital Hall; Eric Delamarter played his organ suite on April 11, at the Fourth Presbyterian Church; recently, Mr. Zimmerman, a pupil of Mr. Brune's, played his teacher's solo cantata, the solo part of which was rendered by Miss Hager, a contralto with an

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exceptionally lovely voice. Mr. Brune was chosen one of the judges at the Lakeview Musical Society's competitions for scholarships.

Annie S. Hyatt Heard in Recital

At a recent recital in Fuller's Hall, the suite of English dances from "Henry VIII," by German, were played by Annie S. Hyatt and John C. Lerner with much verve and enthusiasm. Other soloists appearing were Teresa Blume, Martha Seegar and Lenora Dreber.

Chicago Artists' Association Elects Officers

The annual election of officers for the Chicago Artists' Association was held Monday, April 15, and resulted as follows: President, John B. Miller; first vice-president, Rose Lutiger Gannon; second vice-president, Frederick Farrar; third vice-president, Mrs. Eric Delamarter; recording secretary, Hazel Huntley; corresponding secretary, Helen Bright Bengel; treasurer, Mrs. Hiram Kadish; directors, Ethel Geistweit Benedict, Mabel Sharp Herdlen, Wally Heymar, Gustaf Holmquist, George Nelson Holt, Herbert Hyde, Amy Keith Jones, William Lester, Cora Libberton, Thomas MacBurney, Harriet Martin Snow, Frank van Dusen, Henriette Weber and Marie Sidenius Zendt.

Cora Anderson Makes Successful Debut

In a Chopin-Liszt program, Cora Anderson, pianist, made her initial bow to the Chicago public at the Cort Theatre last Sunday afternoon also. A large and friendly audience enthusiastically applauded the young debutante, assuring her of their delight. Miss Anderson is a pianist with much to recommend her, one for whom a big future is predicted. Possessed of adequate technical equipment, considerable talent for her chosen art, temperament and a charming manner and personality, her art is indeed admirable. The Chopin B minor sonata was given a virile reading at the hands of this young artist, and served to display to splendid advantage her lovely tone, style, musical intelligence and seriousness. In the C sharp minor and F sharp minor preludes of Chopin, Miss Anderson disclosed no little poetic imagination, and these, too, were exceptionally well rendered. Of her achievements last Sunday Miss Anderson has every reason to feel proud, as hers was a distinct and well deserved success. It would be interesting to hear this young and talented artist again.

Musicians' Club of Women Election

The following ticket for the season 1918-19 was elected Monday, April 15, for officers of the Musicians' Club of Women: President, Mrs. John F. Smulski; first vice-president, Helen B. Lawrence; second vice-president, Mrs. A. F. Callahan, and the following for the board of twelve directors: Priscilla Carver, Mrs. Furness Hatley, Mrs. George M. Benedict, Mrs. Philip Burr Bradley, Annette R. Jones, Mary Peck Thompson, Estella Hibbard Osborne, Mabel Sharp Herdlen, Mrs. W. F. Hypes, Edith Lobdell Reed, Marion Mason Porter and Mrs. Joseph N. Eisendrath.

Hans Hess Pupil Wins Lakeview Society Prize

The first prize winner of the Lakeview Musical Society's cello scholarship of \$100 was Anna Slack, a pupil of that excellent cellist and instructor, Hans Hess. Both Miss Slack and Mr. Hess are to be highly congratulated. Mr. Hess is one of the most serious musicians of Chicago and has done much to awaken interest and for the encouragement of young cellists and students of that instrument.

Saba Doak to Tour the South

Saba Doak, the gifted Chicago soprano, leaves the first part of May for an extensive concert tour through the South. Miss Doak is well known and well liked in the South and has a very large following there. Possessed of a remarkably beautiful soprano voice and a charming personality, she counts many friends and admirers wherever she goes and is an artist who seldom fails to charm her auditors.

M. Jennette Loudon's "In Flanders Fields"

The spoken song which M. Jennette Loudon has written, entitled "In Flanders Fields," has been used much recently. On April 8, at Wayne, Neb., at the State Normal School, and at the Red Cross concert in Marion, Ind., on April 17, by Edward Clarke; at the Open Door of the Woman's Club on March 24 and at the St. Thomas' Guild on April 8, by Dr. Frederick Clark.

Notes from the Stults Studio

Leslie Putnam, baritone, and a long time pupil of Mr. Stults, has just been notified of his election to the post of director of the Conservatory of Music and head of the voice department in Dakota Wesleyan University, Mitchell, South Dakota.

Leonard Aldridge, baritone, has been engaged to sing at one of the Union Sunday evening services, held under the auspices of the United Churches of Evanston.

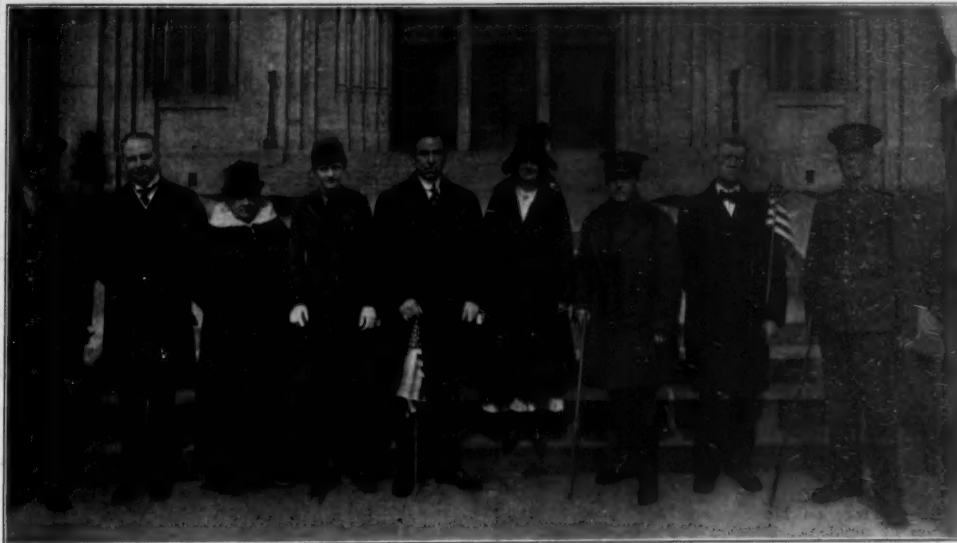
Ernst Bacon Plays

Ernst Bacon, pianist, was presented, in his annual recital last Thursday evening at the Fine Arts Recital Hall, by Glenn Dillard Gunn in his Young American Artists Series. His program comprised selections by Bach, Beethoven, Moussorgsky, Chopin, Ravel, and Liszt.

American Conservatory Public Contests and Recitals

The American Conservatory announces the following public contests for prizes: Piano, for playing at Commencement, Saturday afternoon, May 11 (Kimball Hall), 1 to 4:30; singing, Saturday afternoon, May 18 (Kimball Hall), 2 to 4:30; violin, Saturday afternoon, May 25 (Kimball Rehearsal Hall), 2 to 4:30; piano, teacher's certificate class, Saturday, May 25 (Conservatory Hall), 11 A. M.; piano, graduating class, Saturday, May 25 (Conservatory Hall), 12 m.; piano, first year, collegiate class, Friday, May 24 (Conservatory Hall), 11 A. M.; piano, children's contest, Saturday, May 18 (Conservatory Hall); 10 A. M.; violin, children's contest, Saturday, May 18 (Conservatory Hall), 10 A. M.; violin, children's contest, Saturday, May 18 (Conservatory Hall), 11 A. M. Post graduate recitals will take place during the week beginning May 27. Programs and dates will be announced later.

Among the week's events at the conservatory are the following: April 23, Tuesday evening, recital of advanced



FLORENCE MACBETH IN BAYONNE.

On her right, Mayor Garvin, of Bayonne, and on her left, Captain Whitwell, from the British Mission, director of recruiting for the State of New Jersey. Within twelve days Miss Macbeth sang in Dallas, Tex.; Cleveland, Ohio, and Worcester, Mass., and on Tuesday, April 23, before the Brooklyn Apollo Club.

Florence Macbeth—"The Voice That Wins Recruits"

Florence Macbeth has been doing her "bit" for the English, as well as for her own country, by offering her services to the British recruiting mission for their patriotic and recruiting meetings. On January 22, she sang at Newark, and aroused thousands to a high pitch of enthusiasm. Since that time she has sung at many meetings, until they have called her "The voice that wins recruits."

The Bayonne Review of Wednesday, March 20, said: "And then Miss Macbeth stepped out and sang a British

recruiting song. It was a tensely dramatic moment, while her clear voice rang out. As she sang, Captain Whitwell stood with his arms outstretched in appeal, and the singer did likewise as she sang the beautiful plaintive melody. When she finished, he again called for recruits."

The accompanying picture was taken on the steps of the Cathedral on the occasion of the recent allied service in Bayonne, N. J., which was followed by a patriotic concert in the afternoon.

piano pupils of Albertine Nelson and violin pupils of Walter Aschenbrenner, Kimball Rehearsal Hall; April 25, Thursday evening, advanced pupils of Allen Spencer, Kimball Rehearsal Hall; April 26, Friday evening, reception and musicale by the Sigma Alpha Iota sorority, Recital Hall; April 27, Saturday afternoon, recital by advanced pupils of Karleton Hackett, Louise Robyn and Silvio Scionti.

The annual examinations of the American Conservatory will begin Wednesday, May 8, with the normal department.

Advanced pupils of Henriot Levy and Adolf Weidig presented a program of piano concertos and chamber music, Saturday afternoon, April 20. The Misses Windmiller, Amsbury, Jacobl, Bard, Waxman, Cobb, Tenold and Slack and Mr. Remick took part.

Frederick Persson, member of the faculty of the American Conservatory of Music and excellent pianist, as well as accompanist, has joined the colors as bandmaster at Camp Custer, Michigan.

Bush Conservatory Activities

Alice Lucille Calvert, soprano, pupil of Charles W. Clark, and Mary Hughes Call, pianist, pupil of Edward Collins, have been engaged to give a benefit concert on Monday evening, April 22, in the palm room of the Hotel Rainbow at Great Falls, Mont. The proceeds are to go to the Red Cross.

Friday afternoon, April 19, pupils of Bush Conservatory gave a program for the Woman's Auxiliary of the Elks Lodge. The program was given in the ballroom of the new clubhouse, which is on West Washington street.

Friday evening, April 19, a recital was given by Hazel Silver, soprano, pupil of Charles W. Clark. Earl Victor Prah was at the piano. The recital was given in Mr. Clark's studio.

Mae Aurelius, soprano, pupil of Bertha Beeman, was requested to repeat her program Friday, April 19, at the West Pullman Woman's Club.

Saturday evening, April 20, the Bush Conservatory Glee Club was heard in a group of patriotic songs for the Jackies in the assembly rooms of the Chicago Woman's Club in the Fine Arts building.

Chicago Musical College Notes

Prof. Leopold Auer, the distinguished teacher of Heifetz, Elman, Zimbalist, Seidel and other famous violinists, paid a visit to the Chicago Musical College last week and expressed himself as greatly impressed with this institution.

There continues to be increasing interest all over the country in the vocal instruction that will be given during the summer session of the Chicago Musical College by

Oscar Saenger and Herbert Witherspoon, the distinguished teachers of New York. It is worthy of remark that a large number of applications for lessons with those instructors have come from students in Western states. Many, however, from the East, who are now studying with Mr. Witherspoon and Mr. Saenger, are planning to continue their work in Chicago next June.

Leta Forsaith has been engaged by the Redpath Chautauqua Bureau for a twenty weeks' tour, beginning May 1 at Jacksonville, Fla. Miss Forsaith is a pupil at the college.

Harold Maryott lectured this Saturday in Ziegfeld Theatre on "The Physical Production of Sound."

The Chicago Musical College's program in Ziegfeld Theatre this Saturday morning was given by the school of opera. Leoncavallo's "Pagliacci" was performed in its entirety. The cast was as follows: Edna Kellogg as Nedda; Grant Kimbell, as Canio; Stanley Deacon, as Tonio; H. M. Merrill, as Beppe; Hector Spaulding, as Silvio. JEANNETTE COX.

Friedberg Artists in the Camps

Several of Annie Friedberg's artists are singing in the camps this month, giving entertainments for the soldiers. Among them is Neira Riegger, the charming American soprano, who has just returned from a very successful concert tour through New York State.

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Shreveport Times, April 20, 1917.



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CINCINNATI'S ORCHESTRA TO HAVE NINETY PLAYERS

Enlargement of Membership Occasions Slight Rise of Admission Prices—May Festival Only a Week Off—A Thuman Lecture

Cincinnati, Ohio, April 27, 1918.

The comprehensive plans for the Cincinnati Symphony Orchestra next season under the direction of Ysaye will necessitate a raise in the price of seats, with the exception of those set apart for students. By making this exception the Orchestra management once more reaffirms the educational and cultural character of the concerts. In accord with the necessity, the \$20 seats will be raised to \$22; the \$14 to \$15; the \$7 to \$7.50 and the \$5 to \$5.50. In the replanning of the Emery Auditorium seating arrangements there will be no \$7 seats on the first floor.

Another interesting announcement made this week is that the personnel of the orchestra will be increased to total ninety men.

A new series will be inaugurated next year, in which Ysaye will be the inspiring figure, consisting of chamber music concerts, six in number, to be given in a suitable hall, for a subscription price of \$5. No single seats will be sold for this series, and the subscription list will be limited to 500 subscribers.

Chamber Music Recital

An unusually successful recital was given by the pupils of Minnie Tracy on Monday evening, April 22, in the ballroom of the Hotel Sinton. The spacious auditorium was tested to its capacity by a splendid, enthusiastic audience, which included many prominent local musicians. The program presented a number of singers who not only displayed voices of natural beauty and careful cultivation, but whose artistic interpretations were guided in a fine and finished manner.

One of the interesting features of the program was the first performance here of the duet from "Beatrice and Benedict," of Berlioz, sung by Margaret Hukill and Helen Spills. The lovely blending of their voices gave the excerpt a delightful presentation. Both young ladies were heard also in individual groups. Elizabeth Durland Langhorst, a dramatic soprano of unusual vocal gifts, sang an aria from Reyer's "Sigurd," and a song by Claude Warfaree, called "Pieta." Ruth Deputy displayed a fine contralto voice, particularly in the "Spring" aria from "Samson and Delilah." Dorothy Collins, Laura Strube, Norma Stuebling, Grace Dyer Lee, Etta Weiler, Carolyn Dunn and Ada Biltz each sang a group of solos with credit to themselves and to their instructor. The accompaniments were furnished by Beatrice Elizabeth Lindsay.

Musical Notes

A program replete with interest was presented at a chamber concert by Adele Westfield, pianist, Emil Heermann, violinist, Walter Werner, viola, and Walter Heermann, cellist. The program embraced the C minor piano quartet by Mozart, the new sonata for violin and piano by John Alden Carpenter, and the Bossi "Trio Sinfonica" in D major. It was a chamber concert which typified this department of art in the sincerest sense, and was presented by the quartet of artists in a compelling manner.

Among the prominent visitors to the May Festival will be Alfred Hertz, director of the San Francisco Symphony Orchestra, and formerly conductor of Wagnerian opera at the Metropolitan.

An interesting matinee recital was given at the Cincinnati Conservatory of Music on Saturday, April 27, the following participating: Mary Cofield, Janice Snyder, Catherine Veal, Cecile Falkenstein, Mary Tobin, Mazie Davis, Daisy Murrman, Martha Weaver, Eva Dye, Evangeline Killian, Caroline Howell, Marie Thomas, Ora Lee Ratcliff, Ruth Mitchell, Marguerite West, Mae Vardeman, Helen Myers, Edna Dawson and Catherine McComb.

A large audience attended and thoroughly enjoyed the lecture-recital given by J. Herman Thuman at the Cincinnati Conservatory of Music on the evening of Tuesday, April 23. The subject was Bach's "St. Matthew Passion," which is to be one of the big features of the coming May Festival. Mr. Thuman gave a succinct yet comprehensive outline of the plan of the great work and its component parts, leading up to the discussion with pithy historical information. The subject was treated by the speaker with sympathetic devotion. Musical illustrations of the discussion were furnished by a quartet drawn from the conservatory and trained by Thomas Kelly, one of their most impressive numbers being the choral. The quartet was composed of Mabel Black, Mrs. William A. Evans, Lewis Bader and Irving Miller.

Pauline Stemler, pupil of Hugo Sederberg, proved herself a well prepared artistic young pianist in her recital given at the Conservatory of Music of Cincinnati on Wednesday, April 24. Miss Stemler's program included six Beethoven bagatelles, a group of charmingly given Chopin preludes, the Weber "Polacca Brillante" and some Grieg,

Arthur Hinton and Raff numbers. A large audience attended the recital, and Miss Stemler was much applauded.

A matinee recital which was much discussed the past week was that which presented piano pupils of Mrs. Frederic Huntington and youthful singers from the juvenile classes of Margaret Pace. The participants had the composure which bespeaks excellent preparation, and much unusual talent was introduced. Mary Bartholomew Ehrman's songs and choruses for children figured prominently on this program. Those appearing on the program were: Helen C. Huntington, Elberta Clawson, Martha P. Mithoefer, Lysle Gladys Drake, Virginia Evans, Martha Seifried, Frances Huntington, Jean Frances Small, Ann Camilla Shinkle, Virginia Brooks Gilbert, Christine F. Ramsey and Louise Dale Scherl.

A number of very good voices from the class of Hans Schroeder, the baritone and artist member of the faculty of the Cincinnati College of Music, were displayed at the Odeon on Monday evening, April 22. The program was a very tastefully arranged one, and the young singers acquitted themselves very creditably.

H. C. Lerch presented pupils from his classes in a recital at the Clifton School of Music on Wednesday evening, April 24. The selections assigned to each performer fitted the talents and the result was greatly enjoyed by a capacity audience. The following appeared: Viola Husing, Stella Ginault, Blanche Rosenthal, Margaret Baker, Bessie Grimeisen, Emma Reisinger, Gertrude Lageman, Josephine Rawson, Esther Friedman, George Conner, Leo Lucas and Chester Markward.

A chorus of 600 voices, made up from students of Woodward High School, was the feature of a patriotic gathering at Music Hall on Friday night, April 26, "Liberty Day." Under the leadership of Jane Wisenall, the chorus made a splendid effect, and the songs rendered were of a high order.

Helen Atchison, one of the young musicians of the city who has recently come into prominence through frequent brilliant concert appearances in connection with her studies under Marcian Thalberg, of the Cincinnati Conservatory of Music, was heard in a program of wide scope on Thursday evening, April 25. The unusual feature of the program was Miss Atchison's performance of the complete twenty-four preludes of Chopin, op. 28. Her program also included numbers of Schumann, Chopin, Scriabin, Rubinstein-Siloti, Liadoff and Liszt.

PHILADELPHIA ORCHESTRA CLOSES ACTIVE SEASON

\$50,000 Is Orchestra's Third Liberty Loan Subscription—Metropolitan Finale—The Auer Recital—Operatic Society's Performance—Notes

Philadelphia, Pa., April 30, 1918.

The final concerts of the season by the Philadelphia Orchestra were remarkable artistic triumphs. Conductor Leopold Stokowski selected for the occasions a program which was as impressive as it was interesting and enjoyable.

Opening with Mendelssohn's overture, the "Midsummer Night's Dream," the orchestra, under Conductor Stokowski's magic direction, played with precision and unity of technical, tonal and temperamental beauty. Much credit is due the work of Anton Horner for his solo horn work, in the nocturne. His luscious tone and thorough musicianship was never displayed to better advantage. Daniel Maquarre, first flutist of the orchestra, also

played with a fluency, a gracefulness and a sympathy that proved a vital contribution to the interpretation.

"Les Preludes" (Liszt) followed, and produced a potent and lasting impression on the large audience.

The brass division then blew a fanfare in honor of Director Stokowski and a large wreath was presented to him, after which Dr. de Schweinitz made an eloquent appeal on behalf of the Liberty Loan.

The fifth symphony of Tchaikowsky brought the concert to a close. In it the orchestra never played to better advantage, with greater sincerity or finer effect. Stokowski's leadership stood forth as a milestone in the recreation of this gigantic number, and the acclamation with which its close was met was both prolonged and sincere.

Reluctant to depart without bestowing a grateful farewell to the orchestra and the conductor, the audience gave a final ovation to the musicians as an evidence of appreciation for the season's remarkable work.

Both Conductor Stokowski and the orchestra management are to be congratulated on the fine work as well as the financial success of the association during the past seasons. Despite the fact that many obstacles presented themselves and many problems appeared for solution, the energy and farsightedness of the institution's guiding powers proved always efficient and brought forth the fine results.

Orchestra Subscribes \$50,000

It is a matter of interest that the Philadelphia Orchestra Association, from its Endowment Fund, has subscribed to \$50,000 of the Third Liberty Loan, which, added to its subscriptions for the first and second loans, makes a total of \$189,000. In the case of the first loan, the association was not able to secure the full allotments for which it subscribed.

It may also be noted that for all of these loans the orchestra members themselves have subscribed largely. In this last loan the members bought bonds from their emergency aid fund, and every member of the orchestra also subscribed personally. This is a record which, it is believed, no other orchestra in the country can equal.

"Samson et Delilah" at Metropolitan

"Samson et Delilah" was presented by the Metropolitan Opera Company on Tuesday evening, April 9, with Margaret Matzenauer and Enrico Caruso in the title roles. The work of Mme. Matzenauer was mar-



© Mishkin, N. Y.

CLAUDIA MUZIO IN A TAFEL MODEL.

The above photograph of the favorite Metropolitan Opera singer serves to illustrate the fact that Tafel is equally as skillful in turning out modish tailor-made suits as in the creation of evening and afternoon frocks. This particular model of Oxford cloth, strictly tailor-made, when opened, discloses a white pique vest, which is unusually becoming to one of Miss Muzio's type.



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velous both from a histrionic and vocal point of view, her intonation and the pure singing quality of her voice were sources of marked enjoyment to the large audience present. Caruso's interpretation of Samson created a splendid effect. Vocally, the artist was at his best. Henri Scott appeared in the role of the High Priest, and his work was from every angle a well studied and well rendered exposition of the part.

The rest of the characters acquitted themselves with authoritative discretion and artistic pronouncement. Carl Schlegel was the Abimelech; Leon Rothier, the old Hebrew; Max Bloch, a Philistine messenger; Pietro Audisio, first Philistine; and Vincenzo Reschiglian, second Philistine. Pierre Monteux conducted with assurance.

Metropolitan Opera Brings Season to Brilliant Close

With "Il Trovatore" in the afternoon and "L'Oracolo" followed by "Le Coq d'Or" presented on the evening of the same day, the Metropolitan Opera Company brought the Philadelphia season of grand opera to a most satisfactory termination on Tuesday evening, April 16.

Verdi's work was given in a splendid manner. Claudia Muzio proved an effective Leonora, and her clear, bell-like voice rang forth with beautiful effect. Matzenauer was an impressive Azucena, her histrionic ability and superb vocal attainments leaving nothing to be desired. Martinelli in the role of Manrico enacted and sang the part with his usual authoritative stage portrayal and magnificent tenor voice. Marie Mattfeld was the Inez, Giuseppe de Luca as Count di Luna and Leon Rothier as Ferrando were happily chosen for the parts allotted them. Gennaro Papi was the conductor, and his reading of the score deserves the utmost praise. In "L'Oracolo," Florence Easton, in the role of Ah-Yoe, acted and sang with telling effect that scored a triumph. Adamo Didur, as Win-Shee, acted and sang impressively. Antonio Scotti, in the role of Chin-Fang, made a subtle denkeeper. Paul Althouse sang Win-San-Luy with fine understanding. Conductor Roberto Moranzoni led the forces of chorus and orchestra in a manner that was entirely successful and immensely gratifying.

"Le Coq d'Or" charmed. The cast included Maria Barrientos, Adamo Didur, Lila Robeson, Rafaelo Diaz, Pietro Audisio, Basil Ruysdael, Vincenzo Reschiglian, Marie Sundelius, Rosina Galli, Adolph Bolm, Queenie Smith, Giuseppe Bonfiglio, Marshall Hall, Ottokar Bartik and Vincenzo Ioucelli, and the conductor was Pierre Monteux.

Auer Triumphs in Philadelphia

Wednesday evening, April 17, witnessed the second public recital in America of Leopold Auer, master violin teacher and soloist. The event was staged at the Academy of Music, and all those who attended the affair in a spirit of curiosity, remained to marvel at the wonderful vitality of the violinist as well as the wizardry of his art.

At the end of his final number there arose a clamor of applause and cheers that could not but have warmed the heart of the long lived yet still young virtuoso, for the smile and twinkle in his eye after the concert was undeniable evidence of his satisfaction. Drawing upon all his marvellous technical ability, interpretative genius and magnetic personality, it was but natural that Auer's success should culminate in a triumph of acclamation. His free, graceful and tremendously effective bowing was indeed a source of pleasure to observe and likewise an education to many young violinists scattered throughout the large audience. His dynamic control was truly wonderful and the clean cut as well as consistent phrasing evinced will remain a delightful recollection for many, many moons. His tone, though not aggressively large, possesses that refinement and sweetness of gradation for which so many strive but which few attain.

Coming Operatic Society Performance

The Philadelphia Operatic Society, under the tireless guidance of Wassili Leps, has rounded out the operas to be given at the Philadelphia Opera House, Thursday evening, May 2. The works chosen for presentation are Celeste D. Heckscher's "The Rose of Destiny," this occasion being the opera's premiere, and "The Secret of Suzanne," by Wolf-Ferrari. Conductor Leps is very enthusiastic over the results attained, and that his careful attention to detail has borne fruit undoubtedly will be attested on the evening of the performance.

The cast for "The Rose of Destiny" includes Logan Feland, Marie Stone Langston, Vandalia Hissey, George Rothermel, and William Meyer, while Emily Stokes Hagar will appear as Suzanne and William O. Miller as her husband in "The Secret of Suzanne."

Bispham and Bove in Benefit Concert

On Thursday afternoon, April 11, a splendid concert was given in the ballroom of the Bellevue-Stratford for a fund in aid of families of American artists, architects and musicians who are now in the service of our country.

David Bispham was the vocal artist on the occasion, and his splendid baritone voice, inimitable enunciation and pleasing personality were on this occasion the high light that proved the success of the event. Mr. Bispham sang a group made up of compositions from Schumann, Woodman and Gounod, adding a sprightly song as an encore, which song Mr. Damsch had composed for the artist several years ago in the Art Club of Philadelphia.

Mr. Bove played his violin numbers with a fine broad effect; his tone was rich and firm, while his art of interpretation proved very interesting, and at the same time displayed a fine grasp on artistic effects. A chorus made up from members of the New Century Club and the Women's Club of Swarthmore sang several interesting numbers with efficiency and good judgment. The combined chorus was under the direction of Martha C. Barry.

Breeskin Aids Loan Drive

Elias Breeskin has been aiding the Liberty Loan drive and has met with much appreciation. He is appearing also at Camp Dix on May 7 for the officers of the Fifth Training Battalion, 153d Depot Brigade.

Rosalie Miller's April Bookings

Rosalie Miller, the charming soprano, has been very busy with engagements during the month of April. These are: April 11, at a big musicale given at the home of Mrs. H. H. Tinker, Fifth avenue, New York, when her numbers were in French, English, Italian and Russian. April 14, for the benefit of the Duryea War Relief, at the home of Daniel Chester French, the sculptor, in West Eleventh street, when she sang the national anthem of each of the Allies. April 17, at the Garden Theatre, when she gave the three national anthems between the acts presented by the Amateur Comedy Club, for the benefit of the Junior War Relief. April 21, at the home of Mrs. George W. McAlpin, East Ninetieth street, to help raise funds for the destitute French. April 21, at Camp Wood, for the officers there. April 22, at the MacDowell Club. April 24 she was booked for a Globe concert, at the De Witt Clinton High School, and April 28 with the Educational Society at the Harlem Casino.

Mana Zucca's Works Popular

That the works of Mana Zucca are winning the popularity they deserve at the hands of musicians is being continually evidenced. In New York, during one week, eight different artists presented her compositions. On Monday, Ruth Klug, the talented pupil of Clarence Adler, played "Valse Brillante" and "Fugato Humoresque." Mrs. Bitter sang nine of her children songs. On Tuesday, Enrique Madriguera, the Spanish violinist, played her novelette and her transcription of a Chopin etude. On Wednesday,

Christine Langenhan sang "Morning," and Hedwig Spielter played "Valse Brillante" at a concert at Washington Heights. On Thursday, Bula Shull sang "Tell Me If This Be True," "Speak to Me," etc. Other artists who programmed Mana Zucca compositions during the week were Irene Williams, Florence Malster and Emily Stefel.

Tucker Engagements

William Tucker, bass, who came under the direction of Walter Anderson this last season, has a generous list of engagements to his credit.

Commencing with two appearances in the "Impresario" with Florence Macbeth, David Bispham and Albert Reiss, of the Metropolitan Opera Company, Mr. Tucker's season opened under favorable auspices. Excellent engagements followed in quick succession, including Columbia University Chorus in "The Messiah," Boston Choral Union "Crusaders," Colgate University, New York Beethoven Society; Philadelphia Manufacturers' Club; Derby, Conn.; Brooklyn Institute (two appearances), Newburgh and Beacon Choral Society. At Keene, N. H., Mr. Tucker will sing Hadley's "Ode to Music" and at the Newark Festival he appears with such eminent artists as Giovanni Martinelli, Lucy Gates, Morgan Kingston, and others.

We Admit It

The Vallejo California Times of March 26 said: "H. I. Bennett, who recently came to the Pacific Coast from New York, served as managing editor of the MUSICAL COURIER, the largest paper of its kind in the world."



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Violinist's Playing Arouses Great Enthusiasm—The Zoellners Entertain—Bessie Chapin in Recital—Mme. Bem at Friday Morning Club—The Ellis Club's Third Concert

Los Angeles, Cal., April 22, 1918.

At Trinity Auditorium on Tuesday night, April 16, Mischa Elman thrilled an audience which completely filled the seating space of the building. In this last hearing here there was his wonted purity of tone, a tone so virile, so rich in color as to need very strenuous adjectives for description. One finds now, in Elman's work, maturity and dignity of artistic expression, the resultant of experience.

After the playing of "The Star Spangled Banner," Elman at once exercised his wizardry in the G minor concerto of Vivaldi-Natchez, a number which delighted the hearts of the large violin contingent of the audience. Violinists from the beginners to the professionals in the audience took a great delight in the concerto. All recognized the technical difficulties and the suave manner in which Elman accomplished them, and in the accomplishment of technic one fact is very patent—Elman never allows his hearers to gather any impression that he is executing something difficult; on the contrary, the listener gets the emotional values, not the technical. The second leading feature of the program was the "Symphonie Espagnole," Lalo. In this work Elman gave adequate expression to the sensuous, passionate Spanish themes incorporated in the piece. To write that Elman's playing of the Albeniz "Tango" (the artist's own transcription) and the "I Palpiti" of Paganini created a furor is to use a fine word, but one without the necessary punch, so that in this case one must resort to the showman's vocabulary and write, "Each was a riot."

Elman's coming at the close of a brilliant season gives a fitting climax to the group of instrumentalists we have enjoyed.

The Zoellners Entertain

The famous Zoellner Quartet, the members of which have decided to become residents of Los Angeles when not en tour, with Mrs. Joseph Zoellner, Sr., entertained recently with a delightfully informal evening of chamber music. The Zoellners' home is on Beechwood Drive, Hollywood. The program presented by the Zoellners was varied, the numbers being both classic and modern. The tonal effects and the splendid ensemble for which the Zoellner Quartet is so well known were thoroughly enjoyed by the guests. As an added attraction, the Zoellners intro-

duced Frank Goessens, a personal friend. Mr. Goessens is an Englishman, and his specialty is the ultra-modern, which he presents in an interesting manner.

Bessie Chapin's Recital

Bessie Chapin, violinist, assisted by Nell Lockwood, contralto, and the Glee Club from the Normal School gave a recital in Trinity Tower, Monday morning, April 15. Miss Chapin played the largo movement from the "New World Symphony," Drovák; Maude Powell's transcription



BESSIE CHAPIN,
Violinist.

of "Deep River," and some plantation songs. Miss Chapin's work as a violinist is well known here and whenever she plays she is sure of a following which enjoys her work.

While she had the stage, Miss Chapin took occasion to present her views regarding American folksongs. She is of the opinion that American folksong has its source in the

Indian and Negro, an opinion which she expressed quite forcefully.

The atmosphere of American folksong was furthered by the Glee Club, the members of which, smeared with burnt cork, and dressed after the Uncle Tom's Cabin style of Negro, with gorgeous bandanas, sang the spirituals and other negro songs in an interesting manner.

Miss Lockwood, garbed in the Indian squaw costume, sang several Indian songs, and acted the ceremonial rites, which the Indian is supposed to observe. The recital was largely attended and both artists were enthusiastically received.

Mme. Bem at Friday Morning Club

At the Friday Morning Club, April 12, the members had an unusual treat in a musical program presented by Eugenia Argiewicz-Bem, violinist, who is under the management of Jessica Colbert of San Francisco. The program as presented by Mme. Bem included the first movement of the Mendelssohn concerto; "Sicilienne and Rigaudon," Francoeur-Kreisler; "Bouree" and "Perpetuum mobile," by Ries; nocturne, op. 2, Chopin-Sarasate; and concerto E minor by Conus. In her playing of the Mendelssohn concerto, Mme. Bem exhibited a precision of technic and a robustness of tone which quite won her hearers and gained for the artist an enthusiastic recall. The Kreisler transcriptions from Francoeur were delightfully played, also the two numbers from Ries. As a climax to the program the E minor concerto of Jules Conus was well chosen and performed with intense emotion.

Mme. Bem brings to her hearers an artistic enthusiasm which is very delightful, and her program was thoroughly enjoyed by the large number of club members who attended the musicale.

Mrs. Hennion Robinson was at the piano.

The Ellis Club

The Ellis Club presented the third concert of its twenty-second season at Trinity Auditorium on Tuesday evening, April 16. The usual crowded house of invited guests listened to a program which was in a measure patriotic.

The program began with "Song of Liberty," Mrs. Beach, and at intervals was interspersed with patriotic songs, thus keeping up the enthusiasm, which the initial efforts of the club created. The songs which deserve especial notice are: "Darling, My Own," sung with very fine expression, "The Chant of the Volga Boatmen," a real song, and the finest of the evening, the work of the baritone and bass sections being particularly worthy of praise on account of the sustained work, which the piece demands. The writer has not heard the Ellis Club do anything in which it sang truer to the type of work demanded than

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1343 S. Burlington, Los Angeles

in this selection. The infinite sadness of the Volga boatmen found eloquent expression. The "Carmena" song was so bright, so happily delivered, that it very properly had an enthusiastic response for encore. The first half of the program closed with "The Call of Spring," Bartholomew's setting of Alfred Noyes' beautiful lines. This was the most ambitious effort of the evening, and as an added item of interest, the number had the assistance of Catherine Shank, soprano. The number failed to get, however, anything but a modicum of applause. In part two of the program, the number best sung by the club was the "Lo, How a Rose E'er Blooming," Praetorius. The ever popular "When the Boys Come Home," and "Keep the Home Fires Burning" were sung with fervor and found hearty response from the audience.

The soloist for the evening was Catherine Shank, soprano. She was recalled for an encore and responded. She was also the recipient of many floral offerings.

Clifford Lott, whom Los Angeles admires very much, and who is always connected with the singing of very dignified selections, relaxed from his dignified musical attitude and assisted the Club in the singing of Kipling's "Danny Deever" to the Damrosch setting. The audience applauded Mr. Lott's efforts with the cockney dialect, and his fine dramatic fervor with great enthusiasm.

Announcement was made that the Ellis Club would sing at a paid admission concert for the Red Cross in the near future.

T. A.

SAN FRANCISCO BAND-ORCHESTRA- ORGAN CONTROVERSY CONTINUES

City Should Provide Music Public Wants—Local Recitals—Elman's Second Appearance—Godowsky Classes Begin July 8—Mme. Wessitsh Here

The local band-orchestra-organ controversy waxes fast and furious. Friends of each write letters daily to the papers urging their point of view, and friends of each in the Board of Supervisors are airing their opinions, some of them being in favor of economy, some of them being wise enough to see the value of music in maintaining the morale of the people during these troublous times. I do not pretend to be informed of all the mysteries of local politics, therefore I will not speak of that side of the question at all. I hope that there is no politics in it, though I have heard it suggested that there was. If there is there ought not to be, and that is all there is to say about that. There ought not to be, because we are at war, and politics should be laid on the shelf for the time being. The supervisors should see it their duty to preserve the morale of the community, and should carefully study the means to do so. "Morale," that mysterious thing we hear so much about these days, without which no man can fight, without which no man can work—we all need it, and a small matter of expense should not be considered. If this morale can be given the community by means of music—and it seems to be an acknowledged fact that it can—then the city should provide music.

But it must be the kind of music people will go to listen to, and Lemare, the city organist, does not provide that kind. Therefore Lemare should be shelved. The city orchestra draws good sized audiences and there is much enthusiasm. Therefore, it seems to me, the city orchestra should be continued. The city band I have not heard and do not know anything about. However, most cities have bands, and certainly San Francisco should not be without one. Portland and Seattle are at outs on this question. Portland has decided to continue its band concerts. Seattle has decided not to have any free concerts as a measure of economy. The Portland Oregonian says:

Mayor Baker yesterday ruled in favor of the concerts in Portland as a matter of patriotism and diversion, both of which he says are especially essential at this time. Mayor Baker says the programs next summer will be confined largely to patriotic music. He holds that with the anxiety of the people over the war conditions, music in the parks in the evenings is more needed now than ever before. "We can better economize on something else," he says.

Portland has a wise mayor. Let us hope that the supervisors, or the mayor, or whoever has the matter in charge in this city, will have the same wisdom.

But it is not a question here of a band so much as it is of our orchestra. San Francisco is a rather chilly place for band concerts. They would be impossible in the evening in the park, and, for that reason, it would seem that the band question must here be largely a question of climate. Oakland, which is to expend \$7,500 on its band concerts, is better off in this regard. Here in San Francisco, if we are to have largely attended concerts, they must be indoors, and our orchestra has shown its ability to

amuse large numbers of people. It will draw a great many more people when it gets the proper sort of advertising and when the people begin to feel that it has the real whole hearted support of those in power. So long as this controversy continues it is but natural that the people should have their doubts and should not be as enthusiastic about the concerts as they otherwise would.

When everybody agrees that the orchestra is a necessity and must be supported as a patriotic measure there will be full houses, and the community sings, which have been an important feature of every concert since the war started, will be important in producing cohesion among our citizens.

The last orchestral program was given April 18, with good spirit. On account of this being a "Twelve Years After" celebration of the rebuilding of San Francisco, Supervisor Ralph McLaren made an address. There was also a Liberty Loan address by Supervisor J. Emmet Hayden.

The program was of popular character, including works by Lassen, Ponchielli, Chaminade, Chopin and Dvorák. Johanna Kristoff sang the romanza from "Cavalleria." The community singing started with the Liberty Loan song, "What Are You Going to Do to Help the Boys," the tune of which the audience did not seem to know—and included also "Joan of Arc," "So Long, Mother" and "Over There." Also, of course, the "Star Spangled Banner" and "America."

Altogether this concert was most successful and should prove a satisfactory argument in favor of continuing the Municipal Orchestra.

Elfie Volkman's Recital

Elfie Volkman, a San Francisco girl who was engaged at the Schwerin Court Theatre when war was declared, and who managed to get home after the usual long wait for permission, gave a recital at the St. Francis Hotel before a large audience on April 16. Her program included arias from "Les Huguenots," "Rigoletto" and "Carmen," and a number of songs. She proved to have a good vocal equipment and considerable temperament which, added to a very charming style and attractive stage presence, rendered her recital noteworthy. Her audience was enthusiastic in its applause, and there were many encores.

Oppenheimer Moving

Selby Oppenheimer, who, in partnership with Behmer, has succeeded Will Greenbaum in the management of musical attractions in this city and surrounding territory, was in the throes of office moving when I called on him yesterday. He is moving to larger and more commodious offices on the ninth floor of the Sherman, Clay Building. His present season closes with the Elman concert and he reports that he and Behmer are making progress on their bookings for next season.

Lecture-Recitals Concluded

Ada Clement, pianist, has just concluded a most interesting series of lecture-recitals. These recitals, of which there were twelve, covered the piano literature from the seventeenth to the twentieth century. I was able to attend only two of them, those on the Russian and the American schools. Both were greatly interesting. Miss Clement displayed a refreshing originality of viewpoint, and played a number of compositions from various modern and ultra-modern composers with evidence of excellent musicianship and schooling. Her American program included "Cowboy Melodies," Farwell; "Variations on Balkan Themes," Beach; "Caprice," Foote; "First Anemone," Goldmark; "American Polonaise," Carpenter; "The Mountain Stream," Hodghead; "Celtic" sonata, "Brer Rabbit," "The Eagle," MacDowell. The Hodghead composition proved to be very attractive. Miss Hodghead, who is a pupil of Goldmark, was present, and was warmly applauded. Miss Clement is evidently a learned musician. She studied with Lhevime and Bauer and played the "Emperor" concerto with the San Francisco Symphony Orchestra under Hadley on her return from abroad.

Elman's Second Recital

Mischa Elman played a second recital before a large audience under the management of Selby Oppenheimer at the Columbia Theatre on April 21. His playing showed the same characteristics as were noted in my recent criticism. He was received with immense enthusiasm and was generous in his encores.

Regular Operatic Performances

The San Francisco Opera Company continues to give regular performances at the Washington Square Theatre.

They are giving "Il Trovatore" with Malpico, Avedana, Magnana and Fox; "Un Ballo in Maschera," and "Traviata" with Lina Reggiani.

Mansfield Club Program

Members of the Mansfield Club gave an excellent program on April 17 at the studio of Hugo Mansfeld. Those who played were Marjorie Scott, Stella Howell, Marjorie Young and Hugo Mansfeld.

Godowsky Classes Begin July 8

Much interest is being aroused in the Godowsky piano classes which will begin in San Francisco on Monday morning, July 8. Those interested should communicate with Manager Selby Oppenheimer, San Francisco.

Mme. Wessitsh at Benefit

A benefit concert was given on April 13 in Armory Hall, Woodland, Cal., by Loisa Patterson Wessitsh, dramatic soprano, accompanied by Mrs. Harry K. Brown. The program included works by Ardit, Gluck, Tirindelli, Bizet, Coquard, Bartholomew, Rogers, La Forge, Crist, Woodman and Verdi, and was received with enthusiasm by the large audience present.

Mme. Wessitsh, who has been singing in opera for some time in Italy, came to San Francisco from Rome about a month ago and is now located here, having opened a studio in the Kohler & Chase studio building. She is a most welcome addition to the musical colony of San Francisco.

F. P.

OAKLAND, CAL., ENJOYS LITTLE ART THEATRE PLAYS

Chautauqua Is Coming—A Week of Song—Last Art Association Concert—Items

The Little Art Theatre, which opened so auspiciously on April 1, under the direction of Jane Edgerton, is now playing to its second week audiences, a well balanced program being presented by a competent company of non-professional actors, under the stage management of C. D. von Neumayer, the three following one-act plays being chosen: "Petticoat Perfidy," by Sir Charles L. Young; "A Queen's Messenger," by J. Hartley Manners, and "Suppressed Desires," by Susan Glaspell. Taking part in the casts are Elizabeth Kedroliavsky, Vera Morse, Virginia Whitehead, Katherine Drew, Walter Riess, Edwin Arnold, A. Allen Lewis, Carol Day, and Alva Evans. Irene Wheeler opens each evening's performance by giving an esthetic solo dance which is not announced. Entr'act

Mr. ANDRÉ BENOIST

wishes to announce that he will again be associated as accompanist with Jascha Heifetz during the season 1918-19. He will also coach singers and violinists in their repertoire during the summer months at his studio, 161 W. 72nd St., New York. Address all communications to Monmouth Beach, N. J.

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He displayed a tone of clean, penetrating quality, smooth, even and ingratiating. In the adagio he showed much composure and suavity of style. In the allegros his playing was characterized by incisiveness, strongly marked rhythm and virtuosity of bowing.—*New York Evening Sun.*

For information address Secretary: 50 West 67th Street, New York

Telephone: Columbus 1405

music is supplied by Laura Nerona, violinist; Lotta Navarro, cellist, and Eva Garcia, pianist. Zannette W. Potter is subscription manager.

Chautauqua Coming Event

For the first time in its history the Chautauqua is coming to Oakland, from May 1 to 7, inclusive. This event has been made possible by a group of business men. The proceeds are to be turned over to the Oakland Boy Scouts.

A Week of Song

The Civic Entertainment Committee of the War Camp Community Service, George Cummins, chairman; Alexander Stewart, chairman of the music committee, plan to have a week of song in Oakland during which there will be singing of patriotic songs in every theatre, motion picture house, and public assemblage, from April 21 to 29.

Last Art Association Concert

The last of this season's Sunday afternoon free concerts at the Municipal Art Gallery took place on April 14. The music for these programs was given as a volunteer service by the artists of the East Bay cities, and has been greatly appreciated by large audiences, under the management of Maude Graham, for the Art Association. The concluding program was given by Emma Mesow Fitch, contralto; Catherine Hundley, violinist; Estelle Drummond Smith and Harriet Hundley, accompanists. A short talk on "The Personality of Three Great Painters," by Celia Seymour was listened to with much interest.

Items

The Half Hour of Music at the Greek Theatre on Sunday afternoon, April 14, was presented by the University Farm Glee Club, Homer Henley, director; Mrs. L. L. Hyde, accompanist. In addition to numbers by the foregoing there was a cello solo by F. D. Lewis; ukulele and mandolin quartet, by Messrs. Nicola, Atterbury, Smith, and Heen, and a baritone solo by Robert Heen. An interesting feature of the program was the community singing of popular songs led in turn by seven members of the University Farm conducting class.

Signor Antonio de Grassi has been appointed teacher of violin in the College of Music at Mills College to take the place of Alexander Stewart, who has answered the call of the Government for service in war camp community work.

A Red Cross benefit concert was given in Ebell Hall, Thursday evening, April 18, under the direction of Ruth Genevieve Bowers. Miss Bowers was assisted by Clinton R. Morse, tenor; Harry Hind, bass, and the University of California Glee Club. Olive Reed, violinist, also assisted. A notable number on the program was the rendition of Saint-Saëns' concerto by Lillian Simonsen and Stella Howe, pianists.

A song recital was given on April 14 at Mills College by the music department, under the direction of Elizabeth C. Wilcox, assisted by Evelyn Stoppani and Edwin A. Calberg. The concert, which is an annual event, was open to the public.

Patriotic songs by Darrel V. Cole, aviator, was a feature of the meeting at Chabot Hall on April 14. This meeting was one of a series to be held by the Sons and Daughters of Washington, for the purpose of furthering the Americanization movement.

Municipal Band Park Concerts

On Sunday afternoon, April 21, the Municipal Park Band concerts commence, under the baton of Paul Steindorff. Very large crowds attend these concerts throughout the summer, the bandstand being situated near Lake Merritt, so that it is possible to hear the music from the water or while seated under the oaks. The following extracts are from an article by the Oakland Tribune's music critic, Harry J. Sully:

Probably few people realize that the Oakland Park Band is only eight years old, and that it was maintained at the start by private subscriptions. This season's series of thirty-two Sunday afternoon concerts will cost the taxpayers of Oakland \$7,500. About 8,000 persons attend each of these thirty-two concerts when the weather is good. That is, if a different set of people went each Sunday, the attendance for the year would range around 256,000, or about the population of this community. The merits of these concerts, musically, is very high. It is a band of the best musicians obtainable in the bay region, a band of thirty-eight pieces. The standard of music is kept high by that fine old idealist, Paul Steindorff, who has given himself heart and soul to music for the people for the past quarter of a century in the bay region. Steindorff refuses to put musical junk on his programs. This does not mean that he will not play popular music. But it must be good music, as well as popular music, to find a place on the Oakland Park Band programs.

E. A. T.

STOCKTON AND SACRAMENTO CLUBS GIVE RECIPROCITY CONCERTS

The Saturday Afternoon Club of Stockton and the Saturday Club of Sacramento have enjoyed each other's society in a series of reciprocity days, the Stockton Club entertaining and being entertained in Sacramento, and the Sacramento Club in Stockton.

On April 6, the Stockton Club provided the entertainment in Sacramento, the program on that occasion being furnished by Mrs. F. H. Clarke, Mrs. Lloyd Danner, May Dunne, Alberta Whale, Hazel Ridenour, Daisy O'Brien, Marjorie Heffernan, James Woodward King, Mrs. Asa Clarke, Mrs. John Muldowney and Mrs. M. E. Blanchard. A modern program was given and greatly enjoyed.

A week later, the Sacramento Club gave a program at Stockton, the artists appearing being Orley Sec, Emily Rulison, Elsie Lombardi, Mary Kendall, Mavis Scott, Constance Mering, Mizpah Jackson, Mrs. Albert Elkus, who gave a group of compositions by Albert Elkus and William F. Myers. Mrs. Charles Mering, president of the Sacramento Club, and the artists who gave the program, were entertained at luncheon, the hostesses being Eva Brooks, president, Mrs. Sydney Hodgkins, Mrs. Fred H. Clark and Mrs. John Muldowney.

PORTLAND, ORE., NOTES

MacDowell Club Hears Interesting Concert—Monday Musical Club Presents Annual Program

The members of the MacDowell Club, and they are many, listened to an interesting concert on Tuesday afternoon, April 16, when the Treble Clef Club, Rose Coursen-Reed, director, sang "The Blessed Damsel" (Debussy) and a new composition by Mrs. H. H. A. Beach. The incidental solos were sung by Mrs. Sanderson Reed and

Astrid Roal. Mrs. R. M. Lansworth, soprano, assisted. Geraldine Coursen furnished the accompaniments.

Under the direction of Martha B. Reynolds, the piano ensemble department of the Monday Musical Club presented its annual program on April 15. These pianists appeared: Elma Kline, Pearl Smith-Bergman, Helen Housen, Mrs. B. B. Banning, Margaret Rogge, Mrs. Albert Duthie, Mrs. H. C. Burton, Hulda Faust, Arline Smith, Mrs. C. T. Kingsley, Mrs. George Tenfel, Nettie Foy, Ema Wood, Elizabeth Johnston, Mrs. J. H. Mackenzie, Mrs. William Owen, Mrs. W. A. Fenstermacher, Mrs. O. Baker and Miss Stanchfield. Mrs. Gabriel Pullen, soprano, contributed several solos. The program was first class and the concert was enjoyed by a large audience.

Constantly winning favor wherever he sings, John Claire Monteith, a member of the extension faculty of the department of music of the University of Oregon, recently gave a recital at Hood River, Ore.

Morgan Kingston, the tenor, has just been engaged to sing at the Portland Music Festival, June 6, 7 and 8.

J. R. O.

ELMAN DELIGHTS SAN DIEGO

Plays at Camp Kearny and in Recital—Alfreda Beatty Allen Sings—Other News

Mischa Elman has been added to the role of honor of those artists who are willing to contribute something to the happiness of the boys in camp. Elman played for Camp Kearny and it goes on record that his playing of "The Star Spangled Banner" has more "pep" to it than any heard so far.

In the evening he appeared at the Isis Theatre before a crowded house, and was intensely enjoyed. Many present remarked that they felt Mischa Elman showed great growth since his last appearance here.

Alfreda Beatty Allen Sings for Liberty Loan

Alfreda Beatty Allen has been singing for the Women's Committee of Liberty Bonds through the county. On Sunday she sang at Escondido, accompanied by Florence Schinkel Gray, and her delightful personality and charming fresh soprano, as heard in Cadman's "Sky Blue Water," and other selections, was a great treat to the large and patriotic audience.

Dr. Humphrey J. Stewart was in an automobile accident recently but very fortunately was not seriously injured.

Cecil Fanning is a guest in the city and will donate his services to the Red Cross some time this week.

BALTIMORE, MD.

Baltimore, Md., April 24, 1918.

Last Friday witnessed the close of the symphony season here, when the Baltimore Symphony Orchestra, in the efficient hands of Gustav Strube, gave its final concert. The Lyric was filled to capacity, as usual at these concerts, and the orchestra seemed inspired by Schumann's beautiful "Rhenish" symphony to do its best work. A menuetto and farandole from Bizet's suite "L'Arlesienne," also were given, and the orchestral part of the program closed with Henry K. Hadley's Bohemian overture, very effectively given. The Bizet music should not be passed over without mention of the beautiful flute solo played by John C. Bohl, accompanied very excellently with the harp, in the hands of Felice Iula.

Reinald Werrenrath, the soloist of the concert, was warmly applauded after his initial appearance with Massenet's "Vision Fugitive," from "Hérodiade." His second song, Chadwick's "Lochinvar," was most effectively sung, and quite deserved the storm of applause that followed it.

The B. S. O. at Camp Meade

Mr. Strube's men are to play for the soldiers at Camp Meade on Sunday, a courtesy offered by Mayor Preston on behalf of the people of Baltimore.

Mabel Garrison Charms

Mabel Garrison sang last week at the big war exhibit, "Over There," with the greatest success. Miss Garrison's clear and lovely tones carried perfectly to all the space roped off for a seated audience, arousing the utmost enthusiasm.

Artists "Over There"

Roberta Glanville, coloratura soprano, sang at "Over There" last week, winning fresh laurels. Her songs in English were especially pleasing to the audience.

After the symphony concert on Friday night, Reinald Werrenrath drove to the Fifth Regiment Armory, where "Over There" is located, and sang a number of patriotic songs in splendid style, accompanied by Frederick R. Huber.

In the interest of the Liberty Loan drive, an invitation was issued to the musicians of the city to meet in the concert hall of the Peabody Conservatory and make their subscriptions in a body. Representatives of every branch of the profession responded. The committee included Harold Randolph, Charles H. Bochau, L. D. Farson, Louis H. Fisher, Frederick R. Huber, Lucien Odend'hal, S. S. Pearson, Gustav Strube, conductor of the Baltimore Symphony Orchestra; Alfred Willard, and others. The official speaker was Hans Rieg, of the Treasury Department at Washington. The sum of \$14,600 was realized, notwithstanding the fact that many in the audience had already bought bonds.

D. S. F.

"Vera Barstow Was Perfect"

At a recent concert of the Globe Music Club, New York, Vera Barstow appeared with that success which invariably characterizes her work. The New York Globe, in speaking of the event, declared that "Vera Barstow was perfect. She proved herself absolutely deserving of first rank among the younger women violinists of America. Her rendition of Sarasate's 'Song of the Nightingale' was superb." This opinion is typical of that wherever this popular violinist appears.

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RECEIVED AT

Philadelphia, April 29th, 1918

Walter Anderson,
171 West 57th St., New York.

GRETCHEN MORRIS and ORVILLE HARROLD received great ovation here today.

Arturo Papalardo,
Musical Director.

ENTER THE "MUSICAL HEALER"

Florence Hinkle Tells of Patriotic Work in Music

"Music as a therapeutic and a restorative was an old idea of the Greeks and has been revived from time to time, but only at rare intervals," said Florence Hinkle, when seen recently at her home.

"This great and terrible war is not only stimulating interest in music as a body healer, but is definitely establishing it as such. Music is no longer considered an entertainment, or amusement, but an absolute necessity. At the beginning of the war miniature concerts were held as an incentive and stimulant for the soldiers, before a contemplated attack, or as a diversion and solace for them on their return, but it is now used in hospitals as actual medicine. It has proved a cure and restorative for the various and many forms of nervous and hysterical diseases, particularly dementia, caused by shell shock. The hospitals and Y. M. C. A.'s abroad have as many pianos and talking machines as they can get, and the nurses and doctors tell us that the 'Musical Healer' is more valuable in many instances than the material healer with his medicines.

"In fact, I understand that the rehabilitating power of music has been proved so conclusively, even in emergency cases of the freshly wounded, that the Red Cross nurses are being taught to sing patriotic airs, ballads, and camp songs. It is now part of their regular training.

"Isa Maud Ilse, former superintendent of the Military Infirmary at Hamilton, Ont., has been appointed official song leader, whose duty it will be to supply music in hospitals where American soldiers who have been returning from Europe are treated. The appointment was made by Raymond B. Fosdick, who is chairman of the Commission



Photo by Campbell.

FLORENCE HINKLE,
Soprano.

on Training Camp Activities of the War and Navy Departments. A number of experiments are now being conducted at the Fort McHenry Hospital near Baltimore, to determine just how great the value of music will be, and if these experiments prove as successful as anticipated, further musical activities will be established in all other military hospitals.

"Physicians say that half of our diseases come from disordered nerves—some even claim that all physical troubles emanate from the nerve centers. If such is the accepted predilection, what a great health-giver is music, and how much greater will it be when this untrodden field has been developed further!

"For years we have known and accepted music as a great mind healer, but only now are we beginning to realize its curative value and the actual material and physical benefits derived from that which is probably the greatest of all incorporeal gifts. It is no long intangible, but a definite concrete thing that is making the body whole.

"The Greeks realized that music in one form trained our emotions, while in another it trained the exercise of our bodies. No function of any kind was complete without it, whether it was a social gathering, a feast, games, gymnastics, or only a public oration. Music regulated every phase of Grecian activity—their actions, words and bodily motions.

"If music such as they knew it in all its ancient simplicity could be the controlling factor, regulator, and healer, we of modern times, with our developed sense of rhythm, melody and harmony, can surely make it so once again, and with a corresponding degree of development, maturity and intensity."

Mabel Beddoe Portrait Exhibited

Mabel Beddoe, contralto, appeared as soloist with the Brooklyn Saengerbund on Sunday evening, April 14. A favorite with this society, Miss Beddoe's lovely voice and gracious personality never fail to charm. An oil portrait of Miss Beddoe by Mrs. A. E. Wilmot is on view at the exhibit of the Society of Independent American Artists being held in New York.

Music Critics Going Into Service

On Wednesday evening, April 17, a supper was given by William B. Chase, the music critic of the New York Times, to his fellow critics of the daily press in the private dining

room of the Times Restaurant in honor of several of them who are leaving at once to undertake various war service.

Gilbert Gabriel, the "Listener" of the Evening Sun, a Plattsburg graduate, will soon be a member of the National Army. Robert Gilbert Welsh, of the Evening Telegram, will do Y. M. C. A. service work in France with the French Army. Paul Morris, of the New York Herald, will be War Department song leader at Camp McClellan, Anniston, Ala.; while Alphonse Essautier, for many years press assistant to William J. Guard, of the Metropolitan Opera Company, is now attached to the French High Commission and soon will be detailed to Washington. Besides those named above, there were present William J. Henderson, of the Sun; Henry T. Finck, of the Evening Post; Grenville Vernon, of the Tribune; Sylvester Rawling, of the Evening World; Irving Weil, of the Evening Journal; Aaron Baron, of the Jewish Daily News; Pitts Sanborn, of the Globe; William J. Guard, press representative of the Metropolitan Opera Company, formerly of the Times; Sigmund Spaeth, of the Evening Mail, and Hiram K. Moderwell, of the Tribune; while Paul Lundy, of the Musical Monitor, and H. O. Osgood, of the MUSICAL COURIER, represented the musical papers.

The Times chef did himself proud in serving an excellent supper, and the health of the departing colleagues was drunk in the excellent non-alcoholic beer of which the Times Restaurant boasts.

QUITE A LOT ABOUT FERRARI

Good fortune is said to run in a series with some people. It did with Gustave Ferrari, who is at present conducting "Chu Chin Chow" at the Century Theatre, New York.

Mr. Ferrari came to America in 1916 with Yvette Guilbert. In May of that year he heard that a New York production of the London success, "Chu Chin Chow," was being contemplated and immediately cabled Oscar Asche, the English author and manager of the show, for whom he had done considerable work in London. Accordingly, he was introduced to Morris Gest, "Chu Chin Chow's" American manager. Mr. Ferrari speaks in glowing terms of Mr. Gest who, so he says, has been extremely kind to him and to whom he is indebted for the chance to show New York what kind of work he is capable of. Using Mr. Ferrari's own words: "Mr. Gest is not only an artist but a gentleman as well."

His Stage Works

Asked if he had ever written a musical play, Mr. Ferrari replied that he had supplied the music for Irving's production of "Hamlet" in London in 1905. In 1915, his music to "Wilderness" was well received at the Empire. This was a "ballad" in which Lady Richardson, the famous dancer of the aristocracy, made her appearance.

During his activities as conductor, coach and organist, he found ample time in which to compose some really unusual songs. While a number of them are well known abroad, there are several which also have "gone over big" to use the publisher's term in America. The value of "The Rainbow of Love" is emphasized by the fact that John McCormack not only sings it at many of his concerts, but has made a record of it for the Victor Talking Machine Company—a compliment in itself to Mr. Ferrari from the very fact that the popular tenor is overwhelmed with manuscripts and he chose "The Rainbow of Love" as being a song that must appeal to the public.

His Songs

Reinald Werrenrath, the baritone, took immediately to Mr. Ferrari's patriotic song, "Flag of My Heart," which was given its first hearing last fall at a benefit at the Manhattan Opera House, New York. Mr. Werrenrath's singing of it aroused the audience to great enthusiasm and Mr. Ferrari, who accompanied the singer, shared in the applause.

Now there comes a second patriotic song called, "A Mother's Prayer," which the writer at first wanted to dedicate to the American mothers but which he has dedicated mentally to the mothers of all the world. The song is of a martial character and the words are by Lieutenant Carl Avery Werner. Boosey & Son will be the publishers.

Recent Performances of Works

On Friday afternoon, April 26, on the steps of the New York Public Library, George Rasely, tenor of the "Chu Chin Chow" company and a former concert singer, sang both of these patriotic songs, "Flag of My Heart" and "A Mother's Prayer," assisted by a mixed chorus of one hundred voices and Mr. Buono, trumpeter, Mr. Ferrari conducting. The performance was in aid of the Third Liberty Loan campaign and under the auspices of the Women's Stage Relief.

On April 9, another work of Mr. Ferrari's "Petronille," a French folksong, was favorably received as sung by the members of the Rubinstein Choral at the Waldorf-Astoria, New York. On April 19 at the Princess Theatre, Louise Davidson included his "Le Petit Mari" in her program. Eva Gauthier also used some of his numbers on her New York program of April 22.

Mr. Ferrari is a Swiss, born in the French part of that country. He studied in Geneva and Paris, where he took up the study of the organ at the Conservatoire, going later to London in 1901. He does not believe in the extreme in music, although he admits that the extreme is natural in such a man as Ornstein. Rather than say that his work is along the lines of the modern French school, Mr. Ferrari prefers to think of it as belonging to the modern school, regardless of deviation and limitations. He believes in strong lines and melodic clearness. Inspiration for his songs comes most often through reading the poem. As soon, for instance, as he had read the poem of "A Mother's Prayer," Mr. Ferrari felt that he had to write the music.

Perhaps the success with which each and every new Ferrari song meets is due to the fact that all are simple, direct and of natural appeal—reflecting somewhat, the quiet and modest manner of their composer who is adverse to talking about himself and his compositions. Mr. Ferrari is indeed much wrapped up in his work. The fact that he himself gets intense pleasure from it, is sufficient reason why others share in that enjoyment. Mr. Ferrari is his own most severe critic. Perhaps, if more composers were like him in that respect, there would be fewer unworthy works laid away on the publishers' shelves.



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Steinberg Directs Musical Art Club—Linnie Love and Lorna Lea Engagements—Madden-Reuter-Roeder Concert—Atonement Sisterhood Musicales and Tea—Women's Philharmonic Orchestra Concert—Estelle Harris Sings—Barnum Baird Recital—A Liszt Lecture—Armenian Relief Concert—Lisbet Hoffmann Pupils Play

K. R. Heyman Recital—Notes on Warford Pupils—Rechlin, American Concert Organist—Totten's "Abide with Me"—Southland Singers at Camp Merritt—Two Sanchez Pupils Sing—Ziegler Institute Quartet Concert

The last evening (American Music) by the Musical Art Club, of New York, Bernhard Steinberg, director, took place April 23, at 1983 Madison avenue. The following was the program: "Danse Negre" (Cyril Scott), selection (Mana Zucca); Minnie Edelstein; "Flower of My Heart, My Rose," and "That's Where the West Begins" (Leo Edwards); Dorothy Edwards; "Southland Sketches" (H. T. Burleigh); Cyril Towbin; "The Wind" (Spross); "Farewell, Fond Heart" (Hope Temple); Hattie Nathan-Diamand; "In the Wood of Finvara," "Go Down, Moses," "Deep River" and "I Want to Be Ready" (H. T. Burleigh); Dorothy Edwards; "Alabama" (Albert Spalding); "Swing Song" (Ethel Barnes); "Village Dance" (Cecil Burleigh); Cyril Towbin.

Mrs. Diamand sang beautifully, in a high soprano voice of pure quality. Miss Edwards, accompanied by her brother, Leo Edwards, showed a fine voice. Mr. Towbin proved himself a superior violinist. Especially interesting was a group of songs by Burleigh, the composer himself accompanying them, also making some interesting remarks. William J. Falk, at the piano, was extremely efficient. The entire evening was much enjoyed by the large audience. H. Antonville was tendered thanks for his generous gift of pictures. The board of directors will publish a monthly magazine devoted to music and the activities of this club. The following are the leading officers:

Julius Hammer, president; Abraham Shomer, first vice-president; Mrs. A. N. Lyons, second vice-president; Charles H. Fingerhood, treasurer; B. H. A. Rosenthal, secretary; Clara Seidel, financial secretary; Ida D. Simpson, recording secretary; Bernhard Steinberg, chairman of music.

Linnie Love and Lorna Lee Engagements

On April 13, Misses Love and Lea appeared on the stages of four large vaudeville houses in the city with Lois Ewell, soprano; Philip Spooner, tenor; Percy Richardson, baritone; Edith Jeanne, soprano, and Charles D. Isaacson, editor of the Globe's "Family Music Page." This company of six artists led the audience in the national anthem, while Mr. Isaacson contributed a talk on "patriotism."

April 15, Misses Love and Lea appeared in concert for the Liberty Loan, assisted by H. B. Free, baritone, and Elenor Pardee, pianist. April 16, they sang at the Leather Traders' Association concert, Bush Terminal Building. One of the big applause getters at this affair was the popular song, "The Magic of Your Eyes." April 18, they sang the following program before 1,000 people: Soprano solos, "Spring's a Lovable Lady" (Elliott), "Roses of Picardy" (Wood), "Night and the Curtains Drawn" (Ferrata), "Love Like the Dawn Came Stealing" (Cadman) and "One Fine Day" (from "Madam Butterfly"); contralto solos, "Sort 'er Miss You" (Smith), "War" (Rogers), "Faith" (McDermid), "No Voice But Yours" (Tours); duets, which Miss Lea accompanied, were "Why These Tears" (from "Martha"), "Trust Her Not" (Balfé), "The Magic of Your Eyes" (Penn), "Where My Caravan Has Rested" (Lohr). Encores were "There's a Long, Long Trail" (Elliott), "Keen the Home Fires Burning" (Novello) and "Carmena" (Wilson).

Madden-Reuter-Roeder Concert

Lotta Madden, dramatic soprano, was in fine voice, and received general recognition after her singing of the aria from "Herodiade" at a concert, Alexander Avenue Baptist Church, the Bronx. April 22. A high and true voice, very expressive, aided by likewise expressive features, always brings her success. Songs by Rachmaninoff, Hill and Hahn were also much applauded. Rudolph Reuter, pianist, made a hit with Debussy's prelude, startling glissandi producing especial effect. He had to play encores. Norman Jolliffe, baritone, has a fine voice, manly and resonant. Carl M. Roeder, organist of the church, was at the piano, and must have been pleased with the success of his former pupil and with the large audience.

Atonement Sisterhood Musicales and Tea

The musicale and tea given by the Atonement Sisterhood at Hotel McAlpin on April 20 was a very successful affair. Ethel Fay and Olga Rosberg played piano duets brilliantly. Ellie Marion Ebeling sang modern songs so well that she had to give an encore, "When the Boys Come Home." Chris Pender gave some popular numbers, and Mme. Regis-Rossini played harp solos which were much liked. The Park Hill Trio, consisting of Bessie Riesberg, violin; Irene Russell, cello, and Frederika Riesberg, pianist, played works by Brahms, Tolhurst and Moszkowski. They, too, received much appreciation, and in turn reported that they enjoyed the affair. Accompanists were Herbert Claar and Tessye M. Dinkel. Mrs. Eugene Kelley (née Dorothy Eilert) was a member of the committee in charge.

Women's Philharmonic Orchestra Concert

The orchestra concert by the Women's Philharmonic Orchestra at Hotel Majestic, April 25, was conducted by Madeline Hobart Eddy. The program included Mozart's G minor symphony, Beethoven's "Femont" overture ballet suite by Luigini, and pieces by Wagner and Schubert. All these were well performed, with variety of expression

and good attack. All musical details were well looked after, and the orchestra won renewed honors under the capable conductor, Miss Eddy. Her overture, "The Young Volunteer," was much liked. Helen Heinemann, dramatic soprano, sang an Italian aria and a modern waltz song, and was obliged to add encores. A short address was given by the president. Officers of this society are as follows: Amy Fay, president; Mrs. James G. Blaine, Elie Cannes, Madeline Eddy, Leila Troland Gardner, Mrs. David Graham, Ada Heinemann, Mrs. Edward Lauterbach, Kate Roberts, Mrs. William Wilmoth and Mrs. William Winters, directors.

Estelle Harris Sings

Estelle Harris sang arias and songs by modern composers at a recital by Frederic A. Mets, McAlpin Hotel, April 26. Her splendid voice and charming personality made a hit, as usual, so that she had to sing encores. The pianists who appeared on this program were Ruth Hutchison, Clara E. Gifford, Mildred Reynolds Streeter and Priscilla Bradstreet Whipple.

Barnum Baird Recital

Millie Barnum, pianist, pupil of Gustav L. Becker, and Elsie Baird, pupil of Adele Rankin, shared a program at Mehlman Hall on April 23. Miss Rankin played works by Beethoven, Brahms, Chopin, Godard and Mendelssohn, with much credit to her teacher. Miss Baird's singing was much enjoyed in songs by modern composers.

A Liszt Lecture

A member of the staff of the MUSICAL COURIER gave personal recollections of Liszt, including some happenings in the last three summers of his life, before a Woman's Club, which met at the home of Avis L. McClean, Riverside Drive. The lecturer gave many interesting items from his experiences, naming some of the prominent Liszt pupils now in America and interesting the listeners with his romantic tale. Mrs. McClean afterward played works by Lachner, Fauré and Martucci, as well as Liszt and Rachmaninoff. The sonnet, No. 123, "Spozalizio" and "Valse Oubliee" were played by Mrs. McClean with beautiful effect. The pictures of Liszt's various residences, of himself and his pupils, and manuscripts of celebrated works by the master, as well as a diary of 1849, were also on view.

Armenian Relief Concert

Mrs. Dikran B. Donchain (Angel Agnes Chopourian) was the soprano soloist at the Armenian Relief concert on April 26 at the Friends Meeting House. Many charming attributes of this singer have frequently been named in the MUSICAL COURIER. Others who took part were Mildred Dilling, harpist; H. Denton Bastow, tenor; Edward Morris, pianist, and Corine Wolerstein, accompanist.

Lisbet Hoffmann Pupils Play

Ida Sesselberg, Erminia Blumer and Werra Koehler, pupils of Lisbet Hoffmann, played duets and solos at a musicale by the Music Students' League, April 25. These young pianists have advanced technique, and play extremely well. Other soloists were Irene de Ferency and Wanda Spengles, sopranos; Leopold Leer, tenor; Leon Glasser, violin, and Charles Sesselberg, cellist.

K. R. Heyman Recital

Katherine Ruth Heyman gave a piano recital on April 25 at the Thimble Theatre, Fifth avenue and Eighth street. She played works by modern composers with the spontaneity associated with her piano playing.

Rechlin, American Organist

Edward Rechlin, whose organ recital at Aeolian Hall is elsewhere reviewed, was a pupil of both Guilman and Widor. He plays entire recital programs from memory, and his improvisations on given themes are especially enjoyable. Personal recommendations given him by his teachers are as follows:

I have given lessons on the organ to Edward Rechlin, and am happy to say that I have been extremely satisfied with his studies. He is an excellent organist, fine musician, and possesses a splendid execution. ALEX. GUILMAN.

I certify that Edward Rechlin is an excellent organist and very intelligent musician. He is endowed by nature, and he has developed his precious gift. I have been very happy to know him and to hear him. CH. M. WIDOR.

Notes on Warford Pupils

Carl Rupprecht, baritone, a well known professional pupil of Claude Warford, has enlisted, and is at present in the medical division at Newport News, Va. Tilla Gemunder, soprano, was one of the soloists at the last meeting of the Verdi Club at the Waldorf-Astoria. Miss Gemunder also met with pronounced success April 19, when she appeared at Sprague Memorial Hall with the New Haven String Orchestra. Her numbers included Verdi's "O patria mia" and a group of American songs, Gilbert's "Ah, Love, but a Day," Troostwyk's "Come for a Sail," and Warford's "Dream Song" and "A Rhapsody." Edna Beard, contralto, gave two recitals of American songs in New Jersey towns last week. She repeated the same program at a New York recital April 30.

Totten's "Abide with Me"

Abbie Clarkson Totten's "Abide With Me," containing a soprano solo, with quartet and chorus (still in manuscript), was sung April 21 at the Willis Avenue M. E. Church. This is a very pleasant composition, with pretty melody and interesting harmony. The composer was present, and expressed herself as delighted with the interpretation. Manila Symons sang the soprano solo with clear and pure voice.

Southland Singers at Camp Merritt

The Southland Singers—Emma A. Dambman, president; Raymond V. Nold, conductor—gave a patriotic concert at Camp Merritt on April 12. Much of the music was the same as at the recent concert at Hotel Plaza. Louis Kucker, Alice Eversman, Corabel Cook and Mrs. L. A. Chamberlain sang soprano solos. Mme. Dambman, Ruth Cole and Grace Westerfield were the contraltos. The concert was greatly enjoyed by the large audience of soldiers.

Two Sanchez Pupils Sing

Julia de Marcellin, soprano, who has a beautiful voice well under control and who sings artistically, and William

A. Docherty, who has a pleasing natural tenor voice, appeared at a musicale in the Yonkers Y. M. C. A. on April 20. These young singers are pupils of Carlos N. Sanchez. Others on the program were Persis P. Wires and Harry W. Niles.

Ziegler Institute Quartet Concert

The Ziegler Institute, previous to starting a summer season at Asbury Park, gave a concert with its permanent quartet at the Presbyterian Church, Asbury Park, under the auspices of the well known organist, Mrs. Keator. Tali Esen Morgan, director of the Community Chorus, announced the quartet and directed the rehearsals. The quartet consists of Florence Balmanno, contralto; Elfrieda Hansen, soprano; Arthur Greenleaf Bowes, tenor, and Arthur Henderson Jones, baritone. Edith Morgan Savage is the accompanist.

U. S. Kerr Scores at Worcester

"About 1,000 persons attended the song recital given in Mechanics' Hall last night by U. S. Kerr, baritone. The occasion was arranged under the patronage of a large number of representative men and women of Worcester," declared the Worcester (Mass.) Daily Telegram of April



U. S. KERR,
Baritone.

17, in speaking of the interesting recital which this able artist gave there. Another paragraph from the same notice read: "Mr. Kerr has a voice of considerable range, and his many numbers were well applauded by his listeners. A. W. Burgemeister, at the piano, furnished able assistance as accompanist." In a program of much variety he thoroughly delighted, for the Evening Gazette stated that "U. S. Kerr last night entertained in a song recital to a capacity house in Mechanics' Hall. . . . Mr. Kerr was assisted by A. W. Burgemeister, pianist. Mr. Kerr sings with feeling and sentiment, and his voice is equally clear and full in songs of emotion and rollicking fun."

Mary Jordan's Next Concert in Carnegie

One singer upon whose activities the war has had no appreciable effect is Mary Jordan, the contralto, who is completing her first season under the management of Loudon Charlton.

Miss Jordan, who has long been a favorite in the concert field, as well as in opera, has added steadily to her following until she is now one of the most popular artists in America. The contralto's New York clientele is especially large, as is shown by the fact that her annual recital is invariably given before a "sold out" house. For this reason, Miss Jordan has decided to give her next season's recital in Carnegie Hall instead of Aeolian, where she has appeared heretofore.

Among Miss Jordan's recent engagements which have been especially successful was an appearance in Rochester, N. Y., under the management of J. E. Furlong. Then came a recital in Indianapolis, under the auspices of the Indiana Männerchor. In Washington, Miss Jordan likewise gave a successful recital. The month of April had a number of bookings of a highly important character. On April 11, she sang in Toledo, on the 16th in New Brighton, S. I.; the 17th, Yonkers; the 18th, Bridgeport, Conn., and the 22nd in New London, Conn. In May, Miss Jordan will make an extended tour of the Canadian Northwestern territory, a territory in which she has been heard before, and where she is immensely popular.

Miss Jordan has a full, rich contralto voice, which the critic of the New York Herald has termed "one of the finest voices on the concert stage." The New York Tribune characterized it as "excellent, rich of timbre, and of goodly range," while the New York Telegraph, on the occasion of her appearance at the Civic Orchestral Concert at Madison Square Garden, termed her "the amazing young contralto."

Miss Jordan was born of English parents in Cardiff, Wales, and came to this country as a child. Her artistic career began on the Pacific Coast, where she became well known as a concert and oratorio singer with the Savage Grand Opera Company. She met with pronounced success there, and then came to New York, where she became soloist of the Lafayette Avenue Presbyterian Church of

Brooklyn, a position which she still holds. For the past five seasons she has been soloist of Temple Emanu-El.

Harold Bauer Addresses Young Musicians

At the recent spring concert of the Union Settlement Music School, Harlem (New York), Directors H. D. Dakin, Mrs. Edward J. de Coppet, Mrs. Henry de Forest Baldwin, Mrs. Roy A. Rainey, Martha B. Schirmer, and Janet Daniels Schenck were present. The concert consisted of selections by the students of the Settlement School, who are part of the large foreign-born population in South Harlem. Harold Bauer made an address and said, in part:

I want to tell you how essential to the spiritual life of the country music is—how essential to its good citizenship. At the beginning of the war I watched with curiosity the effect upon music in this and other countries. War burns out all shams. War is the test. In some countries which we before considered musical, when war came, music ceased and the people turned to drama or literature; whichever to them was essential.

In this country the opposite was the case. The theatre was neglected, but the people went to concerts, operas and recitals more than ever.

The answer was definitely given. America is a musical nation. Music to it is not a mere surface thing, but an essential need which the war has emphasized.

The proceeds of the concert were sent to "L'Aide Affectueuse aux Musiciens," the society which aims to relieve the families of musicians in Paris who have been called to the front.

Julia Claussen and the Tollefsen Trio

The twentieth anniversary celebration concert of the Kallman Orphanage of New York, which took place at Carnegie Hall on Saturday evening, April 20, brought one of the all too rare appearances in the metropolis of that splendid contralto, Julia Claussen, of the Metropolitan Opera Company. Mme. Claussen proved to be in fine voice, Saturday evening, and was given a tremendous welcome by a very large audience, made up mostly of Scan-

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dinavians who are interested in the worthy charity in aid of which the concert was given. She sang a group of Swedish songs and another of American songs, accompanied by Nikolai Scheer. In both she displayed that thorough vocal art and splendid interpretative ability which have won for her in this country so high a place in the past few seasons. In the Swedish songs she was especially convincing, as is only natural; but the English songs, especially Carpenter's "Colored Toys," were beautifully sung and earned for her numerous recalls, so that she was compelled to give added numbers.

The Tollefsen Trio first played three settings of Scandinavian folksongs made especially for them by Herman Sandby, the cellist and composer. Mr. Sandby's fine musicianship is evident in every bar, and, given by the trio with spirit and vigor, they earned well deserved applause both for the players and for the composer, who was also present. Later the trio gave a finished rendering of the beautiful theme and variations from the Tchaikowsky A minor trio.

Others participating in the program were Oscar Magnusson, organist, Hugo Hulton, basso, and the Swedish Glee Club of Brooklyn, which sang well under the direction of Tobias Westlin.

Leginska for Steinert Series

Ethel Leginska has just been booked for three recitals with the Steinert Concert Course (New England) for next season. These recitals will be given in New Haven, Providence and Worcester, respectively. Contracts also have been signed by her managers, Haensel & Jones, for her appearance at the Bangor and Portland, Me., festivals in October and for two concerts in Washington, D. C., the result of her two recitals there this season.

Mrs. Sandby's Work Proves a Success

A most interesting event took place at Rumford Hall, New York, on Sunday afternoon, April 14, under the auspices of the Danish Women's Civil League, the entire proceeds being devoted to the war relief fund of the club. Mrs. Herman Sandby's five act drama, "The Barefoot Boy," which deals with the life of Hans Christen Andersen, was presented by the author. The humor, pathos and rugged beauty of the work were brought out with telling effect by Mrs. Sandby, whose



AN INTERESTING PHOTOGRAPH OF ARNOLD VOLPE, AT THE AGE OF SEVENTEEN.

When he was studying under Professor Leopold Auer, at the then Royal Conservatory of Music, Petrograd. Mr. Volpe is the first Auer pupil that came to America.

audience, by enthusiastic and prolonged applause, testified to its delight. Ellen de Sadler pleased in three interpolated songs to texts by Andersen. These were "Mother, I am Weary," "Two Brown Eyes" and "I Love You," the last two having been set to music by Grieg. Excellent accompaniments were played by Jacques Jolas. Lantern slides from Andersen's "Picture Book" further added to the enjoyment of the program. The evening opened with the singing of "The Star Spangled Banner."

A Florio Composition

M. E. Florio, the prominent maestro of New York, has dedicated his composition, "The Little Sharp Vexations," a quartet for mixed voices and piano or organ accompaniment, to his pupil, Ella van Dorn Markell. Mrs. Markell is the contralto soloist at the First Methodist Episcopal



M. ELFERT FLORIO,
Vocal maestro.

Church at Asbury Park, N. J., and has won much praise as a concert singer. Although Mr. Florio does not specialize in composition, his works show that he is a thorough student, and some of his compositions have become very popular both here and abroad.

Mr. Florio believes in a complete equipment for vocal instructors; in other words, he advocates the necessity of such a teacher being a singer, a pianist and a theorist. He deems it essential for him to know and understand music from every angle in order properly to coach and instruct pupils. For many years Mr. Florio sang in grand opera in the important theatres of Europe and, among others, leading tenor roles at the Scala in Milan, but he is now devoting himself principally to teaching in New York.

In 1902, Cosima Wagner, wife of the late Richard Wagner, and Professor Kniese invited the tenor to come to Bayreuth and expound his methods. Mr. Florio is not only a well known teacher, the possessor of a fine tenor voice, but he is also an excellent pianist. His pupils number many artists singing in public.

OPINIONS OF THE PRESS

Train Delayed Skovgaard Nine Hours

Before his appearance at the University of South Dakota, Vermillion, S. D., Skovgaard, the Danish violinist, and his company spent nine hours in a primitive depot at Elk Point, S. D., waiting for a delayed train. It was one of the coldest days in March, with a temperature of 26 degrees below zero, but despite the coal shortage, the station stove was kept red hot, making the temperature about 80 above. The Danish artist spent those nine hours partly cooling off and warming up. He could not go to the hotel, for "the train would arrive in ten minutes." It was after nine in the evening before he and his party were able to start their concert. "To appear under normal conditions," said Skovgaard, "is an easy matter, but to try to entuse an audience and play a difficult program after spending a full day at a junction point in a temperature not fit for human beings and without a decent meal, that is not so comfortable." That the strenuous day did not affect Skovgaard's playing will be seen from the splendid comment in the Dakota Republican given below:

On Wednesday night, in the University chapel, the Skovgaard company gave a most interesting and varied program. Of course, the center of attraction in this company is Mr. Skovgaard himself. This genial violinist has a most reliable and facile technique, but he does not choose his pieces to display his technique but selects such compositions as will appeal to the audience by their own merits, a program such as Kreisler or any of the leading violinists might select. Mr. Skovgaard's intonation is unusually good and he produces a pure and beautiful tone from his fine Stradivarius. He is well equipped in every respect and has a varied and most interesting career, being a pupil of the most celebrated violin teacher who ever lived, and having fulfilled many important engagements. For a time he was concertmaster of the Berlin Philharmonic Orchestra, a post from which has emanated many violinists who are now world famous. Mr. Skovgaard, through his long association and friendship with many famous violinists and teachers, has all the traditions of the great European centers and there are very few violinists who have traveled as much and filled as many engagements as Mr. Skovgaard. His own compositions show Mr. Skovgaard to be a composer of no little ability as they are very violinistic and effective compositions such as only a violinist would be apt to conceive.

Ethel Newcomb Gets Ovation in Schenectady

Ethel Newcomb, pianist, was one of the artists who gave "what probably ranks as the most delightful concert yet held at that place of choice entertainment," before "an audience which overflowed the assembly room," according to the Schenectady (N. Y.) Union Star, April 8. The reference is to a program given at the Mohawk Golf Club, Schenectady, Saturday evening, April 6. The reviewer goes on to praise Miss Newcomb's pianism in the following manner:

It is nearly ten years since Miss Newcomb first enraptured a Schenectady audience, her first appearance here having been in November, 1907. Musical Schenectady recalls with pride that it so quickly recognized her remarkable gifts for no other American woman pianist has been more notably honored in the old musical centers of Europe than was Miss Newcomb before returning to America. Her playing here has been a series of triumphs which culminated in an ovation Saturday night.

Miss Newcomb uses real intelligence in arranging a program. She favored us with a selection from Debussy, which was most appropriate at this time. She introduced a first performance of a composition by a young American composer and she would hardly have been herself had she not added Chopin to her program.

Timothy Mather Spelman came up from New York to hear his ultra-modern "The Quest of Leisure" presented. It was a delicate compliment to music lovers of this city that he selected Schenectady for this first presentation and he could scarcely have intrusted the rendition to a more painstaking artist.

In the scherzo, C sharp minor, of Chopin, Miss Newcomb rose to her masterful greatness as a pianist. Probably no artist has more thoroughly grasped the sensitive, restless poetic fancies of Chopin than has she.

An Appreciation of Evelyn Scotney

Evelyn Scotney, the popular Australian coloratura soprano, whose present headquarters are in Boston, has been exceedingly busy since she and her husband, Howard White, the well known bass-baritone, returned from the Antipodes early this year. On February 27, she appeared as soloist with the Mendelssohn Club, of Albany, N. Y., where she scored an effective success. Excerpts from the Albany papers are appended:

The feature of the evening was Evelyn Scotney, Australian soprano, who sang with the club two years ago. Last night she seemed far better than ever before. Her voice has attained a richness and power which is little short of phenomenal. She has a charming personality, coupled with perfect ease and assurance of her notes, and her songs were in the nature of a revelation to the large assemblage of music patrons attending the concert.—Knickerbocker Press.

Evelyn Scotney returned to the house of her friends last night. Two seasons ago she substituted for Anna Case, and turned regret at Miss Case's absence into delight in herself. She returned with new and greater gifts of song; rare flights of coloratura and impressive exhibitions of breath control that made of the scale a plaything

for her throat. Her "Caro Nome" from "Rigoletto" was brilliantly done, with proof of her command of the technique of song, the fidelity to pitch and the ease of delivery. It was a wonderful performance of an aria that demands a great singer.—The Argus.

Leginska Captivates in Re-engagements

Different in all things that she does, Leginska's latest "stunt" is playing return engagements during the same season, and making even a bigger sensation at her second appearance than at her first. It is no unusual happening for an artist to play in a city and be re-engaged for the following season, but to be re-engaged for a second concert during the same season, as this "little pianist" was in Washington, D. C., and Reading, Pa., and to call forth the following tributes from the press, is something that only a Leginska is capable of:

ETHEL LEGINSKA AGAIN CAPTIVATES CAPITAL AUDIENCE

It was an inspirational recital that Ethel Leginska gave at the National Theatre yesterday afternoon in her return engagement under the direction of T. Arthur Smith. The technique of Leginska does not obtrude itself, and yet she has a technique that astounds. The whole body of piano virtuosity is there, but it is the spirit that doth enfold it all that raises the message she would give to the very highest level of the pianist's art.

She grips the hearer at once and holds him in emotional sympathy with her from her first to her last note. And such notes! Fluid and unhampered, they flow in large curves of runs or arpeggios, in a perpetual motion of loveliness that holds the melody of each separate phrase in tones of musical beauty.—Washington Times, April 13, 1918.

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LEGINSKA PROVES MARVEL AT PIANO

Her playing is electrifying, both in her interpretations and her technical skill. Mme. Leginska is one of the most interesting pianists before the public today. Her interpretations are both bold and original and her technique and tone tremendous.—Washington Post, April 13, 1918.

Seldom, if ever, is an artist accorded the ovation by a Washington audience as that which Mme. Leginska received after a splendid rendition of "La Campanella," by Liszt, yesterday afternoon at the National Theatre. It is doubtful if this difficult number has ever been better interpreted than by this famous artist.—Washington Evening Star, April 13, 1918.

LEGINSKA, MARVEL OF THE PIANO, APPEARS IN FINE RECITAL

Delicacy, taste, personality and temperament, coupled with unusual creative idealism, stamp this remarkable Leschetizky scholar as the foremost woman pianist of the day. Her interpretation, technique and control are almost incomparable. Leginska opened the concert with "The Star Spangled Banner," a number that thrilled every one present.—Reading (Pa.) News-Times, April 11, 1918.

Carl Beutel Before N. S. M. T. Convention

Carl Beutel, the American composer, pianist and teacher, appeared on the program of the recent Nebraska State Music Teachers' Convention, held at Omaha. At that time, Mr. Beutel read a paper on the "Problems of Child Education," appeared in the role of a composer of songs and at the piano, playing, in addition to four of his own compositions, the Chopin nocturne in B major and the Wagner-Liszt "Isolde's Liebestod." The following excerpt from

the Omaha News-Bee shows the excellent impression his work created:

Among the visitors who appeared, the figure of Carl Beutel, the director of the Wesleyan Conservatory of Music, stands out prominently. Mr. Beutel, in his paper upon "The Problems of Child Education," brought out clearly and concisely many of the main difficulties with which the teacher has to cope. As a composer Mr. Beutel also won much admiration both for his songs and the consistent and musicianly quality of his piano compositions. As a pianist, he was delightful, his playing being marked by an artistic understanding and attention to detail and clearness of technique that brought most gratifying results. Maude Fender-Gutzmer, of Lincoln, who sang his songs, interpreted them most musically.

Before the close of the convention, Mr. Beutel was singularly honored by being elected to the secretaryship of the association for the coming year.

Idelle Patterson, "Soprano of Unusual Charm"

When Idelle Patterson, a soloist with orchestra, appeared in her home city, Minneapolis, she was received with great applause. Winnipeg and Manitoba, Canada, also add their praise of her art.

Following are press tributes from the three above mentioned cities:

Idelle Patterson, formerly of Minneapolis, was the highly satisfactory vocal soloist, who in a high and bell-like soprano and with much skill of coloratura singing did the "Caro Salve" from Handel's "Atalanta" and "Ah, fors è lui" from Verdi's "La Traviata." Her artistic adaptation of varying style also was notable.—The Minneapolis Journal, March 25, 1918.

Idelle Patterson, soprano, added two arias that were well received by the audience. Miss Patterson has a light, clear, lyric soprano voice of pleasing quality. In the Verdi aria, "Ah, fors è lui," she sang with great freedom and good phrasing.—The Minneapolis Daily News, March 25, 1918.

Idelle Patterson, singing for the first time with the orchestra in her former home city, proved a coloratura soprano of unusual charm. This form of singing goes with youth and springtime. The little artist's personality is in accord with the flutings, trills and rippling cadenzas of Verdi's "Ah, fors è lui" and the pastoral, sunny charm of Handel's "Caro Salve." Woodman's "Love Is in My Heart," and the old Swedish folksong, "When I Was Seventeen," were both sung with understanding and unaffected charm.

Miss Patterson's voice is clear, true, sweet and flutey in quality and prettily colored. Her use of her artistic gifts shows excellent training based upon intelligence and the orchestra is to be congratulated upon having secured so attractive a soprano soloist for the spring tour.—The Minneapolis Evening Tribune, March 25, 1918.

Idelle Patterson, whose voice is a high soprano of lovely quality, sang her role with true dramatic feeling and fine intelligence.—The Minneapolis Tribune, April 8, 1918.

Idelle Patterson is a highly trained coloratura soprano with a beautiful voice.—The Winnipeg Tribune, April 8, 1918.

Miss Patterson is personally gracious and fascinating. She sang the aria, "Ah, fors è lui" from "Traviata," in which her pure well schooled soprano voice earned for her no small share of the evening's honors. As an encore she gave Woodman's "Open Secret" with dainty grace and charm.—The Winnipeg Telegram, April 9, 1918.

Miss Patterson selected for her number "Caro Nome" from "Rigoletto." It was a finished interpretation.—Manitoba Free Press, Winnipeg, April 10, 1918.

Lillian Heyward Wins Pittsburgh Praise

Lillian Heyward, the young American soprano, who appeared as soloist with the Mozart Club in Pittsburgh, Pa., on April 18, scored a decided success, as the following press comments will attest:

Miss Heyward has a pure soprano voice of a delightfully limpid quality, which showed to especial advantage in obligato passages, and in her duet with Mr. Pontius.—Pittsburgh Dispatch, April 19, 1918.

Lillian B. Heyward sang Joan. Miss Heyward has a voice of pleasing quality, which she used without reserve in her interpretation of the French peasant girl, who, at the command of mystic voices succeeded in marshaling spiritual forces for the ultimate victory which saved France, even though it required the sacrifice of others beside herself. Miss Heyward's work throughout was, in large part, most enjoyable.—Pittsburgh Post, April 19, 1918.

More Chicago Praise for Warren Proctor

Karleton Hackett, of the Chicago Evening Post, said, in part, of Warren Proctor's Chicago recital on March 11:

His voice is of fine quality and he sings with genuine feeling. Songs of lighter character, where he can sing quietly, he does exceedingly well. His enunciation is clear; he tells the story so that it can be understood with ease, and he makes it mean something. "Le coeur de ma mie," of Dalcroze, Scott's "My True Love Lies Asleep," and "Spring's a Lovable Lady," by Elliott, he did particularly well, with vocal poise, a tone of sustained beauty and appreciation for the poetry. . . . His tone is full and solid all through the middle, and here he can let it out with power. . . . He has a voice and feeling for music.

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OPINIONS OF THE PRESS

Gosnell Scores on Western Trip

The principal event in Vivian Gosnell's recent western tour was his rendering of "Elijah" at the festival performance given at Salt Lake City tabernacle on April 5. The management of the tabernacle concerts has expressed a desire to have Mr. Gosnell there again next year, and his success was so remarkable that he was immediately engaged by one of the leading society women of Salt Lake City to sing a recital at her house the day after the concert.

The Salt Lake City press referred to Mr. Gosnell's excellent work in no uncertain terms. The Tribune of April 6 said as follows:

"ELIJAH" IS GIVEN IN ARTISTIC MANNER

TABERNACLE CHOIR, SOLOISTS AND ORCHESTRA SCORE TRIUMPH IN ORATORIO

The Salt Lake tabernacle choir, 300 strong, aided by gifted soloists and an orchestra of fifty pieces, with the great organ playing an important role, gave Mendelssohn's "Elijah" before an enthusiastic audience that nearly filled the big tabernacle yesterday afternoon.

While one finds much to commend in almost every phase of the presentation of this strikingly dramatic and powerful oratorio, the sacred story of which is replete with deep and vital human interest, the greater number of the well deserved laurels rightly falls to the choir as a whole.

The majority of the soloists who appeared yesterday are either professionals or semi-professionals, whose duties are many in other



VIVIAN GOSNELL.

than the field of song, yet they took a great work, by a great master, and in the course of less than three months' time mastered it to a degree of finish and artistry that is at once both a tribute to their ability and to the power, industry and efficiency of the gifted teacher, Prof. A. C. Lund.

As the leading soloist, Vivian Gosnell, the big New York bass-baritone, who was brought here expressly for the role of Elijah, proved himself to be a genuine artist, with remarkable power and beauty of voice and a broadly intelligent musical comprehension of his part. He was always effective, never obtrusive and from his opening recitative to his final great solo, "It Is Enough," sang with a poise, self-possession and clearness of enunciation that rendered his part a delight long to be remembered.

Alice Nielsen Delights Critics

Alice Nielsen is a favorite singer throughout the country. From Oklahoma, Kansas and Nebraska come echoes of this favoritism:

Miss Nielsen for some years has been one of the nation's most popular lyric sopranos by virtue of well chosen numbers admirably executed and a voice of unusual clarity and flexibility.

Alice Nielsen-Stoddard has not lost the personality which always stamps her concerts as pleasant, intimate, glad you came and hope you enjoyed it affairs. Garbed as she well knows how, Miss Nielsen tripped onto the stage last night a veritable spirit of youth and will succeed in singing with that enthusiasm.—Salina (Kan.) Evening Journal.

Charming Alice Nielsen, prima donna soprano of the Boston and Metropolitan grand opera companies, has come and gone, and her concert last night has become one of the most pleasant of memories to those who were so fortunate as to hear her.

This, the last number in the Ardmore entertainment course, proved a brilliant finale and won for the gifted singer still another triumph. Miss Nielsen, with her gracious manner, personal attractiveness and voice of crystal-like beauty, has the faculty of immediately winning the hearts of her audience. Her voice, soprano in range, is as clear as the tones of a bell, and there is a freshness and purity about it that is delightful. Miss Nielsen's program was unusually enjoyable, and her interpretation in every instance revealed the true artist that she is.—Ardmore (Okla.) Daily Ardmorette.

Alice Nielsen, America's famous songbird, was given a great reception on her first visit to Tulsa yesterday. . . . A large and cultured audience heard her in song recital at Convention Hall last night and she charmed those who had never heard her wonderful lyric voice. Her singing of the old national favorites, "Annie Laurie," "Swanee River" and "The Last Rose of Summer," brought repeated encores. . . . With her extraordinary attractive charm, her vivacious manner and exquisite shadings, her singing of these melodies was so superb as to be incomparable, and she gave them last night with the old time beauty. Each was warmly applauded and encored. "Deep River," a negro spiritual, also caught the audience with big effect.—Tulsa (Okla.) Daily World.

Miss Nielsen drew a crowd that comfortably filled the city auditorium. In her French songs and her Italian aria, her voice was as flexible as in the English and showed no signs of the handicap of a foreign diction, which is more than can often be said of European singers when they attempt the English tongue. She sang the familiar aria, "One Fine Day," from "Madame Butterfly," a number that has enlisted the services of many professional as well as practically all of the resident sopranos of our time. However, even though it is somewhat worn by long and constant use, it maintains its charm, especially when it is given with the clear, melodic beauty of a Nielsen voice. This voice has the power of the sustained legato, the trick of a pleasing trill, and the charm of a clear, penetrating pianissimo and covered note.—The Topeka (Kan.) Daily State Journal.

Miss Nielsen charmed her listeners by the beauty of her lovely lyric voice, by her skill in using it and by the exquisite art of her interpretations.

Miss Nielsen knows well the charm of the small song and last night she brought many of this type of artistic song into her pro-

gram, singing them as they should be sung, and making the audience feel their loveliness.

She also knows the type of song which best suits her voice, and with contrasts of tone color, with entrancing pianissimos and beauty of sustained legato, she makes them distinctly her own.

In "But Lately in Dance," by Arensky, Miss Nielsen did some of her very finest work of the entire evening, singing this highly poetic song with consummate art.—The Omaha (Neb.) Bee.

Miss Nielsen just sang herself into the hearts of Salina music lovers at her recital last evening.

One of the largest crowds this season greeted the singer as she made her appearance upon the stage. Her recital was opened with "A Spirit Flower" (Campbell-Tipton) and from that time until the close her audience was completely under the spell of her wonderful ability. Miss Nielsen was extremely gracious in her responses to encores.—The Salina (Kan.) Daily Union.

Sandby Wins Philadelphia's Praise

Of Herman Sandby's Philadelphia recital the local papers said:

LARGE AUDIENCE APPLAUDS SANDBY

NOTED CELLIST GIVES SEVERAL ORIGINAL COMPOSITIONS—PROGRAM FULL OF INTEREST

The feature of the recital was the set of Scandinavian folk music for violin, cello and piano. Both in melody and style of composition they were unusually good and were more applauded than any other parts of the program. Mr. Sandby naturally came in for the lion's share of the plaudits.

Mr. Sandby gave Locatelli's sonata in D in a manner which displayed his talents to their best advantage. Then followed five compositions by Jean Sibelius, which were transcribed by Mr. Sandby. They were played with all the expression and powers of technique that Mr. Sandby has at his command.—Philadelphia Evening Telegram.

FOLK MUSIC OF NORTHERN EUROPE CONSPICUOUS

It was an evening not alone with Herman Sandby, cellist, but with Herman Sandby, composer. Philadelphians are well familiar with both, but they have never before had an evening devoted almost exclusively to Herman Sandby, composer.

This line of his work is, no doubt, a labor of love with him—almost a devotion to patriotism. It would seem that he has set to himself the task of arranging the folk music of the north of Europe—the Scandinavian section, with the intention of eventually resurrecting and embellishing the folk music not only of his own country, but the other Scandinavian provinces, and through his master art, of submitting it to the public to enjoy, and through his efforts to preserve it for future generations.

There is a great amount of melody in all this folk music, and no one at present in the field is apparently more capable of accomplishing the task which Mr. Sandby has set about.

This art, which has afforded so much delight here in the past, was thoroughly enjoyed. Only an artist with all the finish of a Sandby would be able to give it such a delightful interpretation. It is

most difficult to execute, and especially in the second movement, but Mr. Sandby played it with that degree of finish which has always characterized his undertaking of a work of this character.—Philadelphia Press.

POPULARITY OF CELLIST INDICATED BY RECEPTION

A fine testimonial to the personal popularity and musicianship of Herman Sandby was seen in the large audience eager to welcome him to Witherspoon Hall last night. Sandby delighted his admirers by an exhibition of that versatile talent which during his residence in Philadelphia never failed to make his solo appearances an artistic success. No one familiar with Sandby's rare temperamental qualities can doubt that his most successful appeal was through the medium of the Scandinavian music, of which he has so complete a mastery.—Philadelphia Record.

SANDBY CONCERT CHARMS

It was an audience overflowing with joy that departed from the Witherspoon Hall last evening after the final number of the concert of Herman Sandby.

Through his transcriptions from Jean Sibelius, the wonderlands of Mr. Sandby's Finnish soul became clear and beautiful as dreams. With every number the enthusiasm of the house over the variety of exquisitely strange and beautiful strains grew ever higher.—Philadelphia Inquirer.

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WHAT THE TEACHERS ARE DOING

Maude Tucker Doolittle's Activities

Maude Tucker Doolittle, who has had a busy and successful winter, has been giving courses in piano technic and interpretation to teachers, who are enthusiastic over the results obtained and the principles which they are applying in their own teaching. Especially interesting has been the progress and cure of several cases of neuritis, or so called "piano arm." One girl who has been suffering for two years has experienced no pain while playing since the first lesson. Others, who are now working up recitals and reporting constant progress, had been incapacitated from two to five years. Mrs. Doolittle is convinced absolutely that this trouble need not exist if her principles in using the arm are carried out.

In addition to these classes, private demonstrations of Perfield work are given by Mrs. Doolittle every month in her studio, 611 West 127th street, New York, as she is normal teacher for this work in the metropolis. At the next test, on May 18, Patrice Salvatore (seven years old) will play Bach, Mozart, Grieg and her own compositions. This test will be of great interest to mothers and teachers.

Beginning June 1, Mrs. Doolittle opens another teacher's class in piano technic and interpretation, covering ten lessons.

Music is to be the salvation during the reconstruction period soon to come, and Mrs. Doolittle believes that the children who are developing inner feeling through eye,



MAUDE TUCKER DOOLITTLE,
Pianist and teacher.

ear and touch will be more alert, sympathetic and sensitive, growing naturally into the perfectly balanced and poised man or woman, which they have a right to be, but which now only the favored few, or those who have had unusual advantages for culture, seem to obtain. The ideals are high, the work is sound, and a telling demonstration was given on April 12 at the Wanamaker Auditorium, New York. The interest in the program presented by Mrs. Doolittle filled the hall despite the blinding storm which continued throughout the day, and was a conclusive proof of the great need felt by parents and teachers of more interesting material for children.

Kremer Recital at Sterner Institution

Aloys Kremer, pianist, gave an exceedingly interesting recital at the New York School of Music and Arts, Ralfe Leech Sterner, director, April 25. He is a recent acquisition to the faculty, and showed his eminent fitness for the place by his altogether superior playing and musicianship. On his program were such works as the Chopin polonaise, op. 53, Liszt's "Campanella," Hungarian rhapsody, No. 2, etc., and the enthusiasm of his audience testified to the effectiveness of his interpretations. Half a dozen encores were demanded, and the evening became a personal testimonial to Mr. Kremer. "A wonderful pianist," said a listener. He will teach at the institution, and have charge of the analytical classes during the summer.

College and Conservatory Summer Sessions

The two musical institutions directed by Carl Hein and August Fraemcke, the New York College of Music and the Conservatory of Music, situated at 128 and 130 East Fifty-eighth street and at 163 West Seventy-second street, respectively, announce summer sessions, when special attention will be given to summer students. Many American teachers find this the only period during which they can "brush up," extend their acquaintance in musical literature, amplify their knowledge of methods, add to their repertoire of songs or instrumental works, etc., while spending the summer in what has properly been called "America's greatest summer resort," New York City. The fine beaches, the many public bands, orchestral and choral concerts, summer opera (the Aborn Opera Company), all are

features of the summer in the metropolis, where it is never warm long. As soon as the thermometer reaches the nineties, along comes the usual ocean breeze, so that heat periods never last.

At the College of Music, August Fraemcke will head the piano department. Carl Hein is in charge of voice; Rubin Goldmark teaches theory and composition; Dr. Frank Rix, supervisor of music in the public schools, will teach this branch, which is in increasing demand throughout the United States; and Louis Wolff, recently from Belgium, an artist of highest rank, teaches the violin. Exceptional advantages are in store for those who come for summer study at the Hein and Fraemcke institutions. There are numerous free advantages, and the summer is decidedly the best time to include them in study.

The Conservatory of Music, heretofore at 304 Madison avenue, removed last week to 163 West Seventy-second street, near the subway express station, the "L" and surface lines, and stages. It anticipates a large increase in attendance in the new and highly favorable location.

Margaret Taylor, Soprano

Margaret Taylor, soprano from the Saenger Studio, New York, sang in Washington, D. C., April 19, at the annual Continental Congress of the Daughters of the American Revolution. The following notice is from the Washington Times, April 20:

The Marine Band played, and a delightful feature of the evening was the singing of several soprano solos by Margaret Taylor. Mrs. Taylor, who has a sweet, clear soprano of considerable range, gave "Adieu Forets," from Tchaikowsky's "Jean d'Arc," and a group of lighter songs with charming effect. Her personality is appealing and her songs were greeted with enthusiastic applause.

Among other engagements Mrs. Taylor filled during March and April were the following: Soloist, Clio Club, Hotel Astor, March 11; Woman's Health Protective Association, Hotel Astor, March 4, and return engagement April 2; Institutional Synagogue, Mt. Morris Theatre, April 7; Joanas Club, March 24; the Globe Singers Concert, City Hall Plaza, April 8.

Etta Hamilton Morris Pupils in Demand

Daisy Krey, contralto, soloist of the Bushwick Avenue M. E. Church, was heard in concert April 12, at the St. Mark's Congregational Church, Brooklyn. Mrs. Krey was particularly effective in a group of negro spirituals, arranged by Burleigh.

Stanley M. Clark, tenor soloist of St. Matthew's P. E. Church, appeared as soloist with the University Glee Club on April 19. Both of these young artists are pupils of Etta Hamilton Morris, of Brooklyn, and both have been re-engaged by their respective churches.

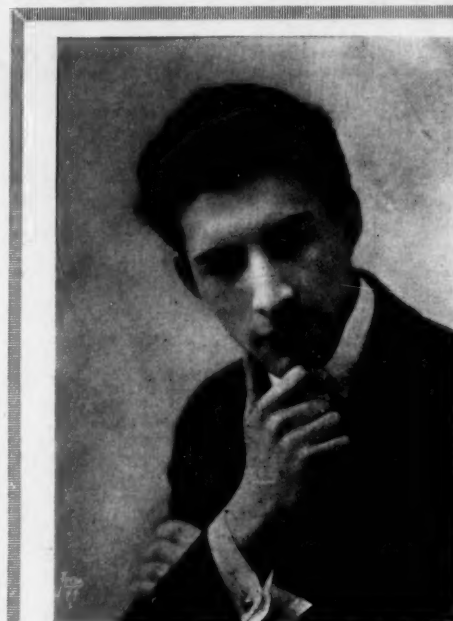
Wilfrid Pelletier, one of the assistant conductors at the Metropolitan, is being congratulated upon the birth of his second boy.

Garrigue Mott Artist Achieves Success

Jessie Nash Stover, a very successful singer and teacher, trained by Alice Garrigue Mott, has been obtaining excellent results from her work as head of the vocal department of Highland Hall, Hollidaysburg, Pa., where Miss E. Coules is principal. Of a Japanese evening, given at Highland Hall by Mrs. Stover and her pupils, the Altoona Tribune said: "The Japanese evening was one of the most picturesque affairs ever given at Highland Hall. The assembly room was skilfully transformed into a charming tea garden among the cherry blossoms, while the stage showed an artistic Japanese interior. From the moment

Stillman Pupils in Concert

Frank Gaebelin, pianist, was heard in a group of solo numbers at the Brooklyn Academy of Music, Brooklyn, N. Y., April 9. These were: Nocturne in D flat, Chopin; "Danse Negre," Cyril Scott; scherzo in B flat minor, Chopin. Mr. Gaebelin also furnished these numbers at a



FRANK SHERIDAN,

Pianist, who was soloist with the Young Men's Symphony Orchestra, Arnold Volpe, conductor, Sunday afternoon, April 28, Aeolian Hall, New York. Mr. Sheridan is a pupil of Louis Stillman.

concert of the N. Y. U. musical clubs, College of New Rochelle, N. Y., April 16: Study in A flat, Chopin; "Gnomes," Liszt; polonaise, A flat, Chopin. Mr. Gaebelin is a pupil of Louis Stillman, the New York piano pedagogue.

Frank Sheridan, another Stillman pupil, was soloist with the Young Men's Symphony Orchestra, Arnold Volpe, conductor, at Aeolian Hall, New York, Sunday afternoon, April 28, when he played the MacDowell concerto in D minor.

of the appearance of the troupe of Oriental maidens, who formed the glee club, until the last dainty tableau of the poetic 'Flower Yeddo,' a series of fascinating pictures was unfolded. The glee club sang with delightful melody, spirit. Dorothy Stauffer gave an exquisite dance, and Mrs. Stover's beautiful Japanese songs made one of the loveliest features of the evening. Mrs. Stover, to whose initiative and effort the success of the evening was largely due, should be gratified." Mrs. Stover has made herself generally important at Highland Hall, and Miss Coules, finding her work so excellent, wishes to re-engage her for next season.



JESSIE NASH STOVER (seated, center)

And the members of the vocal department of Highland Hall, Hollidaysburg, Pa., in the costumes worn at a recent Japanese evening.

WHAT THE TEACHERS ARE DOING

Mario Salvini Offered Grand Opera Post

After presenting my card at the studio of Mario Salvini, I was ushered into a most beautiful music room. With the affability of the Italian nobleman, Mr. Salvini invited me to be seated in a comfortable chair, when, with a smile, the renowned singer, musician and unique vocal instructor, told me how glad he was to meet a representative of the MUSICAL COURIER, of which he is a fervent admirer.

Seeing a pencil and some paper in my hand, Mr. Salvini, with veiled irony, remarked: "I like American journalists, in particular those who are eager for interviews. They impress me as large ambulant points of interrogation. The sincerity of their efforts to inform the public of life's daily events makes it a serious transgression not to satisfy the thousand and one questions."

"Is it true that you are to become artistic director of a new opera company to be formed in New York?"

"The plans are still in the embryo. However, I might state that it will pursue ideal aims rather than be a business proposition. A group of financiers—conscious how ennobling musical and other arts are—wish to make it accessible to any one in New York to hear good opera at prices from a quarter to two dollars, and, in addition, four special performances each week (two evenings and two matinees) to the working classes for the low prices of ten to fifty cents."

"And the Metropolitan?"

"It is, of course, one of the greatest opera houses in the world, but it will always be opera for the classes rather than the masses. There are thousands of people who know nothing of the Metropolitan because of the high prices, difficulty in obtaining tickets and many other reasons."

"The offer of the post as artistic director is alluring to me because it agrees with my views to give the public an opportunity to hear good opera at reasonable prices."

"But who will guarantee the deficit, if any?"

"As I said before, I am to be only the artistic director, and my task will be to obtain the greatest esthetic and moral value. The fact that music, art and the drama are the greatest factors in unifying and elevating the masses is a topic that will not bear contradiction. Those nations, for instance, who have put away the star system and its ruinous consequences to artistic evolution have reached the highest development in art."

"Can you imagine how beautiful it will be to have audiences composed of working classes listening to grand opera instead of attending cheap moving picture shows and saloons? They are not blasé, and their souls are sensitive to appreciate good music."

"I have often heard utterances by music lovers. Why should this be so, when you have the best opera and concerts by the best instrumentalists and singers? I believe it is because you do not have popular priced opera; because music in America is regarded as a luxury, and is not made accessible to the general public."

"Will you yourself come back to the stage and sing first tenor roles?" asked the MUSICAL COURIER representative.

"That plan will be taken into consideration if my health will permit."

"Will you discontinue giving vocal instruction?"

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The MUSICAL COURIER representative, seeing that he had utilized much of Mr. Salvini's time, bade the maestro adieu and departed.

MacDowell Club; Rothwell Pupils

Walter Henry Rothwell's pupils gave a concert of their own compositions at the MacDowell Club, New York, on Monday evening, April 22, which was attended by an audience that was altogether out of proportion to the size of the hall. It speaks well for the attractive nature of the entertainment, however, that so great a multitude of friends of Walter Henry Rothwell's pupils could be gathered together to hear new works by young and younger composers. The composers represented were Margaret Bucklee, Marion Bauer, Rosalie Hausmann, Ethel Glenn Hier and Mabel Wood Hill, each one of whom had several compositions on the lengthy program, which consisted of twenty-three numbers. The note of tragedy seemed to predominate, as is usual in the work of serious young composers, who are almost always deadly in earnest. These composers can not be called beginners, however, so far as their technical equipment is concerned. Evidently they had been thoroughly trained. The harmonies were always modern and copious in every number on the program. Occasionally they seemed too carefully chosen and too consciously elaborated, as if the composers feared to let themselves go and dash down their emotional impulses without constraint. That, of course, is only a matter of experience. Without the training they have had and are now receiving they might never be able to dash down anything worth dashing. As it is they have written much that was well worth hearing in public. The name of Marion Bauer has been seen on various programs for several years. Her work now calls for no comment. But more than a word of praise is due to Margaret Bucklee. Talent has done much for this young woman, though the experienced critic can see that she has done a great amount of serious work in harmony and contrapuntal writing before she was able to produce the variations for piano solo which she not only wrote but played. Perhaps it is unjust to single out any one composer from among the five who furnished the program. They may have all written works of length, breadth and depth, in addition to the pleasing songs which predominated at the concert. The composers were very ably assisted by the performers, Rosalie Miller, soprano; Mabel Beddoe, contralto; Amelia Galloway, violinist; Margaret Bucklee, pianist, as well as by Lucy Meder and Helen McGee, sopranos; Cadance Meakle, pianist, and Walter Henry Rothwell, as occasional accompanist. The audience proved its interest by its generous applause, which was decidedly well merited. Incidentally, the artists who sang were all vocal pupils of Mrs. Rothwell, and most certainly did their teacher credit.

Recital and Engagements of Klibansky Pupils

Several pupils of Sergei Klibansky gave a concert at the Wanamaker Auditorium, April 10, and rendered an attractive program in a most artistic way. Gertrude Guldge has a high soprano voice of lovely quality, and uses it with much skill. She made a very good impression. Frances East, a mezzo-soprano, is the possessor of a beautiful voice and will surely be heard of in the future. Ida E. Burnett was heard to advantage in an aria from "The Messiah," in which she disclosed voice, style and authority. Charlotte Hamilton pleased in two groups of songs. She, as well as Alvin Gillett, has been heard on previous occasions, and again made a decided impression on the audience. All of the singers gave evidence of careful training, their voice production, breath control and interpretations being a credit to their teacher.

Betsy Lane Shepherd has been engaged for a concert tour through the South, beginning in December and covering a period of twenty weeks. Lotta Madden sang most successfully at a concert given by the Banks Glee Club, Carnegie Hall, April 15. She was engaged for a recital at the Tewksbury School, Scarsdale, N. Y., April 30. Vera Coburn will sing the part of Katisha in "The Mikado" on a tour of twelve weeks through the New England States. She sang also at the home of Mrs. Vanderbilt, April 25. Stassio Berini, tenor, made a successful appearance with the Schola Cantorum, Carnegie Hall, New York, April 9. Mrs. Rogers, contralto, has been engaged as substitute at the Church of the Redeemer, Paterson, N. J. Gladys Lee gave a successful recital in Danville, Va.

Felice de Gregorio is engaged for a concert of the Montclair Women's Music Club, May 14. Mrs. T. Harvey will sing May 3 at the concert of the Musical Art Society, Orange, N. J. Mrs. Rogers and Felice de Gregorio are engaged for a special musical service at the Presbyterian Church, Paterson, N. J. Evelyn Siedle will be the soloist at the Central Christian Church, New York, April 28. Lotta Madden sang with great success at a concert of the New York Liederkreis Society. Betsy Lane Shepherd has left for a concert tour in Virginia.

American Institute Summer Courses

A four-page leaflet gives details of the summer courses at the American Institute of Applied Music, New York, Kate S. Chittenden, dean. Piano, voice, violin, cello, organ, harmony, all will be given special attention by prominent authorities in these departments. Frequent recitals, by both students and members of the faculty, will give opportunity for interesting affairs. The situation of the institution, facing Central Park, the large, cool teaching and recital rooms, and the successful record of this well known school, all bespeak liberal patronage as in past summers.

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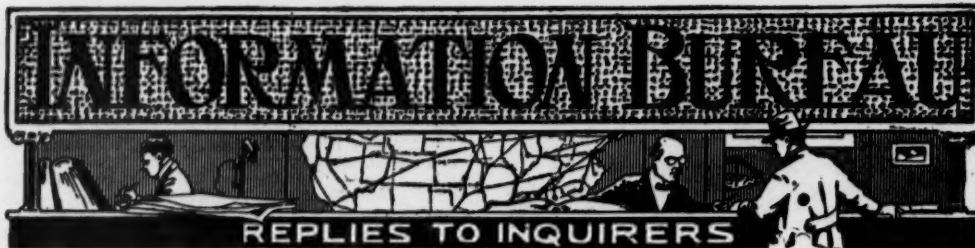
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

Artists Wanted for Entertaining at Camp Upton

"I am in charge of obtaining artists to furnish entertainment for the boys at Camp Upton. There has been a splendid response, and such artists as Percy Grainger, Frances Alda, Oscar Seagle and others of the first rank have visited us. But Camp Upton, at Yaphank, L. I., is less accessible to New York than some of the other training camps, and I am having some difficulty in keeping up the steady stream of artists for each Sunday, and some of the week days as well. What do you think would be the best way of reaching these artists, who I know would be only too glad to come and perform for the boys if they knew how they were appreciated and needed?"

The MUSICAL COURIER has been asked to bring the above request to the attention of musicians, many of whom will, no doubt, be glad to offer their services to the boys at Camp Upton. There is no question as to the value of music, both instrumental and vocal, in the camp life of the soldiers, and it is one way in which the stay-at-home musicians can help in the work of our country and show their patriotism. The MUSICAL COURIER will be glad to forward the names of those willing to offer their services. Any musician can send name and address to "C. U., care MUSICAL COURIER," which will insure prompt forwarding and attention. Traveling expenses are of course paid, and artists are hospitably entertained.

Beethoven B Flat Sonata

"Why did Beethoven call his great B flat sonata 'for the hammer clavier'? I thought he wrote all his works for pianos and not for harpsichords."

At the time Beethoven wrote the B flat sonata there was a wave of patriotism sweeping through Germany, resulting in the determination that the German language should be used exclusively and all French, Italian or any other foreign words be eliminated. "Hammerklavier" meant piano just the same. The term was used merely to satisfy the ardent patriots.

Mandolin Teacher Wanted

"I wish to find a teacher for mandolin for a young boy of twelve or thirteen years. You have been recommended to me by one of the Brooklyn Settlement teachers. The price would need to be moderate, as everything seems prohibitory."

If you will communicate with The Conservatory, 163 West Seventy-second street, this city, they will furnish you with all details as to teachers of the mandolin and prices asked for lessons.

To Go on the Stage

"Will you please tell me where I could get a chance to go on the stage? I am nineteen years old, and believe that if I only had a chance I could make good, so am writing to you for information. This is my ambition, and I am very anxious to start."

You do not say whether it is the musical or theatrical stage that you desire. If it is for music, it would mean that you must have had special training for the voice for some years to enable you to make public appearances, whether at the age of nineteen or later. There are few who are qualified at that early age to make successful careers unless there is exceptional talent which has been developed from early childhood. Mrs. Charlotte Babcock's agency, at Carnegie Hall, New York City, might be of assistance to you. If, however, you mean the theatrical stage, it would be necessary for you to apply personally at theatrical agencies. The addresses of these agencies you would find in any of the dramatic journals, such as the Dramatic Mirror, the Clipper, Dramatic News, or Variety. To whichever branch of stage work you aspire, you would have to show your qualifications for any position, either by singing or acting.

Is Julia Culp Coming?

"I have heard several rumors recently to the effect that Julia Culp will return to America next season. Can you tell me if this is true?"

Inquiry at the office of Antonia Sawyer, who is the manager for Julia Culp, brings the information that while it is hoped that this singer will come to America next season, no plans have yet been arranged for her to do so; therefore no definite answer can be given to your question. It may be that Mme. Culp will not return until the war is over.

An Amateur Singer

"I am an amateur singer with a fairly good voice. Can you tell me how I can get in touch with army

entertainment committees so that I may help in this manner?"

You will see in this department today a request for musicians who will offer their services to entertain the boys at Camp Upton, Yaphank, N. Y. As you will see in the answer to that request, the MUSICAL COURIER will forward your name and address to the person in charge of entertainments at that camp. Thomas B. McLane, 347 Madison Avenue, New York City, has charge of the entertaining for the Y. M. C. A. in all camps, if you would like to write to him.

Schedule for Music Club

"I have been appointed chairman of the program committee of our newly organized musical club, and would like to present an up-to-date schedule for our members for each meeting the coming season. Your columns are rich in helpful suggestions, and I am therefore turning to you for advice. We shall meet twice each month, beginning in October and ending in May, 1919."

As you are a new club, apparently without prejudices as to the schools or composers to be studied, why not make up your programs principally from compositions by American composers? That would be the most up-to-date thing you could possibly do. The list to choose from is a long one and would well repay your attention. You could, of course, have programs of others, but devote each program to the work of one composer, if foreign, in that way obtaining a better knowledge of composer and his music. The instrumental and vocal compositions of American composers are so full and so varied that you could easily fill your six months of study with interesting music. Try it! Talk it over with your club; it would be one way of showing patriotism. Every music publisher would be glad to assist you with a list of American music, and your local dealer no doubt would have a good number of names at your disposal. It will be of interest to hear from you in reference to your success if you make American compositions the principal feature of your club work.

The Dunning System

"Would you kindly give me information in regard to the Dunning system of teaching piano? I am considering the question of taking up that system, to be enabled to teach in a more satisfactory manner than with my present equipment. No one in my town seems to have had personal experience of the Dunning sys-

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With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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tem, so I am writing to you, as the MUSICAL COURIER is the authority on all musical subjects. It will be a great favor if you will assist me in this matter."

It was some fifteen or more years ago that the writer had the pleasure of meeting Carrie J. Dunning, who had not then presented her now famous system of teaching piano to the public, but was about to launch it. We had a long talk, in which Mrs. Dunning explained her ideas fully, and also her hope and expectation that the system she had perfected would be a great educational help to both old and young who wished to acquire a thorough knowledge of the piano without the intolerable drudgery usually accompanying the study of that instrument. Mrs. Dunning's personality is one which at once impresses those who meet her with her sincerity; she had given so much time, careful study, great intelligence to the system which was, so to say, almost a life work, that it seems impossible others should not believe in her and what the method would accomplish. At first she taught in her home city those who were to spread their knowledge to their own pupils throughout the United States, but soon the demands upon her time were so great as to oblige her to travel to many of the large cities, where classes of prominent teachers, gathered from neighboring towns, awaited her arrival. In this way she trained a vast number of teachers, who in turn not only trained their pupils but were also qualified to teach other teachers. Thus the work has grown and spread enormously, proving the value of the system and being the best kind of testimonial as to the value of her work. At the present time she goes about visiting the classes, attending graduating exercises, advising and helping, finding her time fully occupied. The Dunning system is simple, but fascinating to the student, young and old alike enjoying the study, which seems more like play than work. There is a thoroughness in the method which is easily grasped, bringing an understanding of the piano that by the old method would take years; in fact, by the old method few ever obtained the technical knowledge that children of today possess who have studied with a Dunning teacher. In the old way, pupils learned to manipulate the keys of the instrument, while lacking any knowledge of what clefs, keys, staves, flats and sharps really meant; they used the black keys to express one or more sharps or flats and left it go at that. This system is so well known all over this country that it is remarkable that your own town is not thoroughly acquainted with it. It argues that such a community is not a very progressive one, and you will be a pioneer in advancing the cause of musical education. If you once begin the study of the Dunning system, you will thank whoever it was that brought this matter to your attention.

Camp Dix to Hear Schumann-Heink

The soldiers at Camp Dix are to be honored with a visit from Ernestine Schumann-Heink. To insure the appearance of the great contralto, Colonel Harry N. Cootes, chief of staff for General Hugh L. Scott, the camp commandant, sent an officer to New York City to arrange all details for her appearance at the camp immediately. "Tell your general I am delighted and will be with you all on May 8," was the message taken back to the commander.

Mme. Schumann-Heink now is devoting all of her time to Government work and is to sail for France in the early summer as a volunteer worker. She stated that up to this time she had in her life realized every ambition she had ever held. She is the proud mother of seven children, four sons being in the fighting forces of Uncle Sam. "All volunteers; all physically fit, and all in fighting units," as she puts it. She also said:

I am not looking for the petted prima donna's role in my war work. This is no time for frills and fancies and "baby doll" business. I am not just offering to sing. I am offering myself for anything there is to do, whether it be singing, speaking, nursing, cooking, scrubbing floors or anything else, and wherever hands are needed mine are going to work, and if my work takes me out where a stray bullet finds me as my mark, what a glorious ending for a career, what a climax for my career! Dying on the field of honor for my country! That would do more to make the name of Ernestine Schumann-Heink live in the reverent memory of love that I so want from all of the people of this land, than all the rest of my life's work combined. I am ready and willing, anxious, to pay that price, too.

Matzenauer "Boosts" War Savings Fund

In the New York Evening Mail of April 4 there was published under the above heading an interview with Margaret Matzenauer, the celebrated Metropolitan Opera Company contralto, in which she stated her pro-American sentiments in no uncertain terms. "Mme. Matzenauer, who has lived in the United States for seven years," says this paper, "feels that she owes absolutely nothing to Austria or Germany. 'Why should I have any feeling for them when I made my money and my home here? Indeed, I am only too happy to do all I can for America and am ready to put my art at the service of any patriotic cause that needs it.'" That Mme. Matzenauer's patriotism is not confined to words only is proven by the fact that she devoted the entire proceeds of her recent New York and Boston recitals to such war causes as the Educational Fund of the War Savings Stamp Committee and the Fund for French Wounded. In addition she purchased \$10,000 worth of Liberty Bonds on the first loan and a like amount on the second.

Nina Morgana Sings at Benefit Concert

Nina Morgana appeared at a benefit performance for the widows and children of policemen John Quinn and Samuel Rosenfeld, held at the Twenty-third Regiment Armory in Brooklyn recently. Miss Morgana sang the aria, "Caro Nome," from "Rigoletto" and the Mireille waltz, and received such tumultuous and insistent applause that the management was compelled to allow her to take an encore although this was against the rules on account of the length of the program. Miss Morgana sang the only encore of the evening.

Miss Morgana is scheduled to appear in Northampton, Mass., and Akron, Ohio, next month with Giovanni Martinelli, tenor of the Metropolitan Opera Company. She recently appeared in Columbus, Ohio, and Erie, Pa., with Pasquale Amato, baritone of the same organization.

MUSICIANS UNDER THE FLAG

Allen, Robert E.
Ashbacher, Herman
Barker, John D.
Barlow, Howard
Barnes, H. W. B.
Beckwith, Reuben
Bibb, Frank
Bollman, Fred
Boone, Manley Price
Bowes, Charles
Burnett, John
Callahan, Miller
Chamberlain, Glenn
Clifton, Chalmers
Cornell, Louis
Cottingham, Howard A.
Cox, Wallace
Dittler, Herbert
Doering, Henri
Donohue, Lester
Dunn, Charles Clark
Elser, Maximilian
Felber, Herman
Forner, Eugene A.
Fram, Arthur
Frankel, Abraham
Frothingham, John W.
Gabriel, Gilbert
Garrabrant, Maurice
George, Thomas
Giorni, Aurelio
Goodman, Laurence
Gotthelf, Claude
Grainger, Percy
Granberry, George F.
Gustafson, William

Little, John W.
Lloyd, Robert
Losh, Sam
Lowrey, Edward W.
Lunger, Robert
Macbeath, Donald
Macmillen, Francis
Madonald, W. R.
Maier, Guy
Meeker, Z. E.
Mitchell, Earl
Morris, Paul
Nevin, Arthur
Nevins, Willard Irving
Orth, Carl
Osberg, Elliot
Paderewski, Ignatz
Palmer, Claude
Peroni, Carlo
Persson, Frederic
Peterson, Alfred C.
Pope, Van
Potter, Harold
Potter, Harrison
Pratt, Howard E.
Reidy, Gerald W.
Reimherr, George
Rice, Leon
Reynolds, Gerald
Roentgen, Engelbert
Rogers, Francis
Rosanoff, Lief
Saurer, Harold
Schelling, Ernest
Schmidt, David H., Jr.
Soderquist, David A.

Haensel, Fitzhugh W.
Hall, Alan
Hall, Cecil John
Hartzell, Alfred
Hattstaedt, John R.
Haubiel, Charles T.
Hawley, Oscar Hatch
Heckman, Walter
Heizer, Frederick, Jr.
Hemus, Percy
Hillyard, Ried
Hochstein, David
House, Judson
Hubbard, Havrah
Hudson, Byron
Jacobi, Frederick
James, Philip
Jones, Gomer
Keller, Harrison
Kernochan, Marshall
Kraft, Arthur C.
La Belle, Guy
Lehmann, Theodore
Levy, Russell E.
Lewis, Ward
Lindorff, Theodore

Sousa, John Philip
Sowerby, Leo
Spaeth, Sigmund
Spalding, Albert
Stehl, Richard E.
Stewart, Alexander
Stiles, Vernon
Stoessel, Albert
Stoopach, Joseph
Stuntz, Homer
Taggart, A.
Taylor, Bernard U., Jr.
Trimmer, Sam
Vail, Harris R.
Van Surdam, H. E.
Walker, Ralph
Washburn, C. C.
White, Roderick
Whitford, Homer P.
Whittaker, James
Wiederhold, Albert
Wille, Stewart
Wilson, Gilbert
Wilson, Weston S.
Woodside, J. Uly
Wylie, W. H., Jr.

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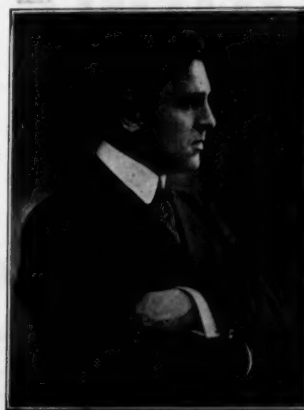
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New York Military Band to Play at Columbia University

Thirty concerts will be given at Columbia University, New York, this summer by the New York Military Band, under the direction of Edwin Franko Goldman. These concerts will be under the auspices of the university and will start on June 10, continuing on Monday, Wednesday and Friday evenings for ten weeks.

Community singing will be the feature on Wednesday evenings, and on Fridays the programs will be devoted in part to the works of some special composer. Prominent conductors will be invited to conduct their own compositions and American composers will be urged to submit their works. Percy Grainger has consented to conduct several of his compositions on June 14, circumstances permitting. Henry Hadley will appear on June 21. Other famous conductors, composers and soloists will also appear.

The concerts will be free to the public, but admission will be by ticket only. Tickets may be obtained upon application to the university, by sending request in writing



EDWIN FRANKO GOLDMAN.

and inclosing self-addressed, stamped envelope for reply, after June 1.

The programs will contain explanatory notes pertaining to each number that is played, thus giving the concerts considerable educational value. The band will number fifty musicians, all of whom are prominent in their respective branches.

The concerts will take place on the Green, at 120th street, and there will be accommodations for thousands of people. In the event of rain, the concerts will take place in the gymnasium of the university.

Mr. Goldman has arranged some very interesting programs, including many works which have never before been played by any band.

"A Musical Journey Through Spain"

Helen Stanley, soprano, and Raoul Laparra, composer-pianist, were heard in joint recital at Aeolian Hall, Wednesday afternoon, April 24. It was the premiere of Mr. Laparra's song cycle, "A Musical Journey Through Spain," including piano selections from his "Spanish Rhythms" and "Scenes Iheriennes."

The capable and charming Mme. Stanley evidently found much pleasure in Mr. Laparra's themes and melodies. She communicated their spirit well and brought rounds of applause as a result. In her first three groups, she wore the costume of a modern Castilian lady on Good Friday; in her last, that of a peasant woman of Anso, Aragon, where the women still wear the garb of the sixteenth century.

Varied and subtle coloring, reflective of the Spanish country; depth and intensity of emotion; pictures, brilliant and subdued; pathos and humor—all find consistent devel-

opment in these songs and piano pieces. Effects were concisely but gracefully accomplished.

Singer and pianist were called to the stage again and again. The audience obviously was delighted with the French pianist's conception of the romance of the Spanish country and with his own and Mme. Stanley's manner of presentation. The program follows:

"Etchate, Nino" ("Lie Still, My Baby"), Old Castile; "Truten Harinazu" ("You Weep as You Spin"), "Etche Churia" ("The White House"), Basque; Helen Stanley.

"Tientos" (prelude), Andalusia; "Rueda" (a slow dance), Old Castile; "Solea" (a dance), "Paseo" (a march), Andalusia; Raoul Laparra.

"A La Petenera" ("To La Petenera"), Andalusia; "Ill Argia" ("The Dead Light"), Basque; "A Sevilla" ("At Seville"), Andalusia; Helen Stanley.

"Solea Del Infierno" ("Song of the Unfortunate"), Andalusia; "Aurcho Chiquia" ("A Cradle of Wings"), Basque; "En Diciembre" ("In December"), Catalonia; Helen Stanley.

"Ball Del Ciri" ("Dance of the Tapers"), Catalonia; "Tango" (a dance), "Seguidilla a la Gitana" (a dance), "Calesera" (a dance), Andalusia; Raoul Laparra.

"La Molinera" ("The Miller Girl"), "Gitaniella" ("Little Gypsy"), "Jota," Aragon; Helen Stanley.

Popularity of Ralph Cox's Songs

At an interesting recital given by Edith Romaine, soprano, at her residence on West End avenue, New York, Sunday afternoon, April 14, the bell-like voice of the gifted singer was heard to advantage in a number of songs by Ralph Cox. Edward J. Boyle, tenor, assisted, and scored in "Sylvia," "If You Knew," "Somebody Loves Me" and "The End of Day" by the same composer.

Mr. Cox's charming Irish song, "Peggy," which is being widely sung in this country, recently has been introduced in England, where, in spite of war conditions, the first edition of seven hundred copies was sold out in a short time. "Sylvia" has been a popular number on the programs of Leon Rice, tenor, throughout the season.

Thelma Given's New York Debut

The Metropolitan Musical Bureau will present Thelma Given, an American violinist, who studied with Prof. Leopold Auer during the last six years and who returned to America with her teacher last month after appearing successfully in Russia and the Scandinavian countries. Her American debut will take place next November in Carnegie Hall, New York.

Miss Given was born in Columbus, Ohio, in 1896. She studied the violin under different teachers in the United



THELMA GIVEN.

States until she was fifteen. In 1911 she went to Europe to continue her studies. Professor Auer heard her at Contrereville, France, that year and she was immediately accepted by him as a pupil. She thereupon made her home in Petrograd, where she has since studied with him. She gave her first concert in the Conservatory of Music in Petrograd in 1916 with great success, and she repeated

this success in Reval and other Russian cities, as well as in Finland, Sweden and Norway.

When Prof. Auer decided to come to America this year, Miss Given and her family returned with him. She is the possessor of the famous violin known as "The Fountain," one of the historic instruments made by Joseph Guarnerius at Cremona, Italy, in 1738. It became a part of the famous collection, formed by A. Fontain, at Norfolk, England, and thence passed through various hands into those of its present owner.

Leopold Auer, Birdice Blye and American Guild of Violinists

Birdice Blye, the American pianist, is very patriotic and proves her loyalty in many ways. In response to many requests, Miss Blye has been playing as an encore "The Star Spangled Banner," of which she has made a brilliant arrangement of her own, and arouses great enthusiasm every time she plays it.

On the evening of April 14, a reception was given in Chicago in honor of Professor Leopold Auer by the American Guild of Violinists. Alexander Lehman, president of the guild, paid Miss Blye the honor of inviting her to welcome Professor Auer by playing "The Star Spangled

BIRDICE BLYE.
Pianist.

Banner." Miss Blye complied, the audience rose and Frederick Stock, conductor of the Chicago Symphony Orchestra, quickly raised his hand and led the audience in singing a verse which was given with thrilling effect. Mr. Auer's made a speech of thanks in very good English, and Frederick Stock told of the wonderful impression Mr. Auer's playing had made upon him when he first heard him in Cologne twenty-nine years ago. Mr. Auer then embraced and kissed Mr. Stock, both speakers arousing much enthusiasm, and three cheers were given for each of them. Mr. Auer was much interested when he was told Birdice Blye had been a pupil of Anton Rubinstein, and in speaking of him and of his death to Miss Blye, Mr. Auer said: "Poor Anton! No, no," he added quickly. "Happy Anton, not to have lived to see the events of this last year."

The company was one of the most distinguished ever gathered in Chicago, including Leopold Auer, Mme. Bogutzsa-Stein, Mr. and Mrs. Frederick Stock, Jascha Heifetz, Eddy Brown, Mr. and Mrs. Alexander Lehman, Adolf Weidig (chairman of the reception committee), Mr. and Mrs. Th. B. Thompson, Mr. and Mrs. Henriot Levy, Mrs. and Miss Blye, Glenn Dillard Gunn (conductor American Symphony Orchestra), Walter Knupfer, Mrs. Bernhard Listemann, Mrs. Virginia Listemann Baxter, Rachel Busey Kinsolving and many other prominent people.

Ward's Sonata at City College

Frank E. Ward's organ sonata, op. 15, was played at the six hundred and seventh public organ recital by Prof. Samuel A. Baldwin at the College of the City of New York on April 17. Mr. Ward himself is an organist, and is connected with the department of music at Columbia University. His sonata, op. 15, is in manuscript.

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Hartmann as a Composer

There has been a pleasant aftermath of enthusiastic comment following upon the evening of compositions and transcriptions representing works by Arthur Hartmann given before the MacDowell Club, New York, very recently. Among those who assisted were Constance Purdy, David Bispham, Clarence Adler, Mabel Hammonds, Josef Adler, and Arthur Hartmann. The details of the concert were given in the *MUSICAL COURIER* under date of April 18. Many composers were present, and applauded warmly the characteristic and varied works of their colleague. Hartmann's violin transcriptions have been played by Maud Powell, Theodore Spiering, Mayo Wadler, Vera Barstow, and other eminent violinists, including of course Arthur Hartmann himself. Not long ago Hartmann appeared in recital at Wesleyan College, Macon, Ga., and the *Daily Telegraph* of that city says that his concert was of surpassing musical value, revealing the highest elements of musical solidity, technical dexterity, and artistic refinement. "He is endowed," says the *Telegraph*, "with a gift which for its ability to fathom the very phase of a universal music is unsurpassed by any other living violinist. He uses his instrument not to flash before a confounded audience the tricks and trinkets of the violin literature, but to bring forth the nobility of the art of music, strong, intellectual and compelling, and with a never failing sense of the poetic. A master of music is the artist, Hartmann."

Matzenauer for Philadelphia Orchestra

Margaret Matzenauer is the first soloist engaged for the Philadelphia Orchestra's concerts next season, appearing on October 25 and 26 in Philadelphia at the second pair of concerts of the season and the first ones with soloist. This engagement is particularly gratifying, as it is the direct result of the great success scored by the Metropolitan Opera Company favorite at her four appearances with the Philadelphia Orchestra this season.

Hein Conducts "Martha"

Carl Hein conducted the performance of the opera "Martha" at Lexington Opera House, New York, April 14, a sold out audience applauding with vigor and showing every indication of satisfaction with the affair. Harriet Behnee, vocal instructor at the American Conservatory, of which Carl Hein and August Fraemcke are directors, sang



CARL HEIN,
Conductor.

the part of Nancy. She has sung it many times in leading European opera houses, and showed mastery of the role. Ellie Ebeling-Schmalz was the Lady Harriet, John Hand, Lionel, and Gustav Brasch, Plunkett. These were all good, singing their parts for the first time. William Leidel, a member of the Mozart Male Chorus, who inaugurated this performance, sang the part of the Sheriff very well indeed. Others of the cast were Hans Steinmeier as Tristan, Paul Totte, H. J. Schnitger, Henry Wilhelm, Marie Krohmann, Josephine Fischl and Lulu Borghardt.

Mme. Brocks Oetteking Engagements

Hanna Brocks Oetteking, soprano, has been engaged as the only soloist at the final concert this season of the New York Liederkranz, May 25. The end of this month, Mme. Brocks Oetteking will fill a return engagement with the Educational Alliance, for whose Young People's Branch, she will give a recital.

St. Mark's M. E. Church Choir to Give Concert

In less than seven years, E. Aldama Jackson, a graduate of the Institute of Musical Art, has increased the choir of St. Mark's M. E. Church, West Fifty-third street, New York, from twenty to eighty voices.

The choir has given the "Stabat Mater," Rossini; "Creation," Haydn; "The Messiah," Handel; "Faust" and "Il Trovatore" in concert form.

The choir, under the direction of Mr. Jackson, is preparing to give its sixth annual musicale in Carnegie Hall, New York, Monday evening, May 20. It will use as its

chief feature Coleridge Taylor's "Wedding Feast," from "Hiawatha," and two selections of negro spirituals composed by Mr. Jackson, "Go Down, Moses" and "Don't Get Weary."

Mr. Jackson, who has spent the major part of his life in this work, is endeavoring to bring to the attention of the public the kind of musical art to be expected from negro choirs which claim to be representative.

Rialto-Rivoli Music

The Rialto offered an exceptionally pretentious musical program during its second anniversary celebration, last week, the principal feature of which was a long selection from "Aida" rendered by the Rialto orchestra and chorus, together with the following specially engaged soloists: Annie Rosner, Jeanne Gordon, Salvatore Sciarretti, Riccardo Bonelli, and Desere La Salle. Hugo Riesenfeld and Nat W. Finston conducted. Carlos Mejia and Riccardo Bonelli gave the duet from "The Pearl Fishers" and Miss Gordon sang "A Memory," by Tschalkowsky. The chorus appeared again in a novel arrangement of "Traumerei." Arthur Depew was organist.

The Rivoli Orchestra, conducted by Hugo Riesenfeld and Erno Rapee, rendered selections from "Phedre" as the overture to this week's program. Greek Evans, who has attained great popularity at Mr. Rothapfel's theatres, gave his dramatic rendition of Kipling's "Danny Deever," assisted by the Rivoli Male Chorus. Gladys Rice sang "I Hear You Calling Me," and Firmin Swinnen contributed an organ solo.

May Marshall Cobb in Recital

May Marshall Cobb, the popular American soprano, sang with great success at Elizabeth, N. J., on Friday evening, April 5, at a concert for the benefit of the National Surgical Dressings Committee. Among her numbers were the mad scene from "Lucia di Lammermoor," Sinding's "Sylvelin," Hahn's "Were My Song with Wings Provided," Eden's "What's in the Air Today," the songs being sung to the excellent harp accompaniments of Alfred Kastner. Her delightful stage presence and personality charmed every one, and she won the enthusiastic praise, not only of the audience, but of the press also. One of the best things she did was Speaks' "When the Boys Come Home," which she gave a dramatic rendering in keeping with the times. Together with Henry Parsons, tenor, she was heard in the duet from "Madame Butterfly," which served as a fitting finale.

Caruso Soloist at Mozart Society Whitman Night

Enrico Caruso, tenor of the Metropolitan Opera Company, and Claire Lillian Peteler, soprano, were the soloists for the third private concert of the New York Mozart Society, Mrs. Noble McConnell, president, at Hotel Astor, New York, Tuesday evening, April 30. Mr. Caruso and Miss Peteler furnished the program for the final concert of the season last year.

This was "Whitman Night" and Governor and Mrs. Charles S. Whitman were the guests of honor. A report of the affair will appear in the next issue of the *MUSICAL COURIER*.

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Lydia Locke's Fish Story

Lydia Locke, the soprano, has just returned from a hunting and fishing trip among the Florida keys where wild ducks and big fish abound. There were many adventures, but her most thrilling experience occurred while fishing over the Outer Reef off Long Key. Accompanied by her husband, Commander Marks, and Elliot Torrey, the New York artist, who is an ardent fisherman, she was reeling in her line preparatory to getting lunch ready when, to her surprise, a large king fish, nearly a yard in length, seized her bait. After an exciting fight, she had played the fish nearly up to the boat, when suddenly and dramatically there dashed through the crystal clear water a score of large barracouta, wolves of the sea, five feet in length, savage and voracious. It all happened in an instant. The first barracouta struck the king fish like an arrow, cut it in halves, and dashed away. Again and again the big fishes attacked until nothing was left on Miss Locke's line but a part of the head of the king fish. This was then seized by a great barracouta which made off at great speed drawing her line from the reel with a whizz. Recovering from her astonishment, the singer struck hard, setting the hook, and found herself engaged in a thirty minute struggle with a powerful game fish. Meanwhile the painter had cast his line into the méele and promptly hooked one of the sea wolves on a very short line, close to the boat. At this juncture a large leopard shark, attracted by the commotion, came upon the scene, seized the barracouta which Mr. Torrey had just hooked and started for deep water with it, whereupon a great dual contest began. In due time, Miss Locke brought her fish triumphantly to gaff, but the shark on Mr. Torrey's line still



LYDIA LOCKE, EMIL POLAH AND THE BIG FISH.
Miss Locke and the fish are both smiling.

resisted. Suddenly, however, the strain relaxed. Reeling in his line the painter found remaining on his hook only the head of the barracouta. Obviously the shark had not been hooked at all, but, having once fixed his relentless teeth in his prey, had contested for possession of it with the fisherman for half an hour.

Michot-Donahue War Recital

In behalf of the American artists who are suffering, and are suffering because of the war as their brother and sister artists in the Allied countries are, a group of American painters and sculptors with the aid of music lovers have arranged a concert. This was organized at the studio of Mrs. Harry Payne Whitney.

The concert will be given at Aeolian Hall on Friday evening, May 3. Alys Michot, the French coloratura soprano of Le Theatre des Champs Elysees, and Lester Donahue, pianist, will appear.

Mlle. Michot, a daughter of the French tenor, delights in telling of her singing before the American army in France at the Theatre des Champs Elysees, when General Pershing came to her after the concert was over and congratulated her. In fact, Mlle. Michot has given a great deal of her time gladly to singing for the benefit of war charities both in France and Italy. While on her way to America on board the Espagne, she sang several times for the benefit of the French marines.

The patronesses include: Mrs. Paul M. Herzog, Mrs. William Astor Chanler, Mrs. Simon Baruch, Mrs. Otto Kahn, Mme. Jacques Capeau, Mme. Pierre Cartier, Mrs. Newbold Leroy Edgar, Mrs. Robert L. Gerry, Mrs. Ralph Pulitzer, Mrs. Walter T. Maynard, Mrs. Samuel S. Lewishohn and Gaston Liebert, French Consul-general at New York.

Zoellners Entertain in Their California Home

Added to the group of musical notables who are making their home in California—Mme. Schumann-Heink, Alfred Herz, Charles W. Cadman and others—are now the members of the Zoellner Quartet, who have taken a home at 2029 Beachwood Drive, Hollywood.

On April 12 the quartet, consisting of Joseph Zoellner, Sr., his daughter, Antoinette, and sons, Joseph and Amandus, with Mrs. Zoellner, Sr., entertained their California friends with a delightful program in the new Hollywood home.

Among those invited were the following: Cecil Fanning, Mr. and Mrs. Harry Turpin, Mr. and Mrs. Arthur Alexander, Mr. and Mrs. Thilo Becker, Mr. and Mrs. Adolf



MILDRED DILLING.

The young harpist whose artistic work has placed her among the foremost concert artists of the present day. Miss Dilling's season, which included appearances with Alma Gluck and Claudia Muzio, is drawing to a successful close.

Tandler, Mr. and Mrs. L. E. Behymer, Mr. and Mrs. Albert L. Fenton, Mr. and Mrs. F. H. Colby, Mr. and Mrs. E. P. Tucker, Mr. and Mrs. Carl Fricke, Mr. and Mrs. Ira Vail, Mr. and Mrs. I. W. Gardner, Mr. and Mrs. John McAuliffe, Mr. and Mrs. F. W. Blanchard, Olga Steeb, Jeanne Redman, Miss Crawford, Mme. Laurence, Carrie Jacobs Bond, Mrs. Best, Dhan Mukerji, Willis Francis, Thomas Askin, Carl Bronson, W. Francis Gates, Jean Mannheim.

Among the numbers played by the Zoellners were a Haydn quartet, two sketches by Goossens, and a movement from a Napravnik quartet.

Elman's Success with the Soldiers

Harry Brunswick Loeb, of the New Orleans Picayune and representative in that Southern city of the MUSICAL COURIER, who is touring through the West with Mischa Elman, wired this paper as follows from San Diego, Cal., on April 16: "Mischa played today for the soldiers at Camp Kearney, and was given a great reception. A rousing demonstration followed each selection, and at the close three thrilling cheers of thanks were given him. The whole affair was unforgettable, and one of the most impressive I have ever witnessed."

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EASTER AT MOUNT RUBIDOUX

One of the world's Christlike beacons is the cross on Mount Rubidoux, Cal., where the padres first viewed and blessed the vales below.

When Jacob Riis, that great lover of men and women, in 1909 first suggested the Easter service on Mount Rubidoux, he knew that hearts were hungry for the spirit of the living Christ, and that this pilgrimage, once established as an annual service, would become a miracle of potency.

The sunrise service is a racial expression, as old as the impulse of the heart to find God in nature and in wonder, whether it be the pilgrimage to Jerusalem, to Oberammergau or to Mount Rubidoux. It is the touching of the hands of the multitude—the paeon of joy and reverence which strikes a responsive chord—the wonder and joy to feel in unison the majesty and the mystery of the moment, of the living but invisible God.

Last Easter at sunrise, on the granite side of Rubidoux, 16,000 people awaited the coming of the first rays of light which would make the grim dark mountain light up and smile with joy at the coming of the children of all nations, creeds and faiths to unite in the common service and hear the still small voice of the Eternal.

The program, arranged on the same general lines of previous seasons, opened at the foot of the Father Serra Cross with a cornet solo, "The Holy City," played by Gustav Hilverkus, followed by the anthem, "In the Cross of Christ I Glory," by the multitude, led by the united singing choirs of the Riverside public schools, directed by Mrs. Gora A. Merry. As the volume of hosannas pealed forth, the belated motorist miles away heard the strains wafted amid the perfumes of the orange blossoms as if a heavenly host welcomed him to Nature's cathedral to worship.

In reverence the people united in the greatest inspired prayer of the ages, the Lord's Prayer, which was led by Rev. John Smith Lowe.

In the past the voice of Mariska Aldrich has been heard in concert, opera, for charity, and at the side of the bed of pain; nations have acclaimed her, but never equaled before was the splendid beauty of her voice. Far beyond the multitude assembled, far below the foot of the mountains, the tones pulsed as she poured out her soul in "Hear Ye, Israel," so full of beauty and grandeur of verse, with a setting by a genius of composition. Thus prepared were the people for a sympathetic responsive reading led by Rev. Harry L. Boardman.

Other notable musical numbers were the anthem "Unfold Ye Portals Everlasting" and "Lovely Appear Over the Mountains," from Gounod's "Redemption," Mme. Aldrich in the solo parts, the great chorus supporting.

Four years ago when Otis Skinner, writer, actor and student of things worth while, visited this section he attended sunrise services at Rubidoux, and when he heard read the wondrous message of Henry van Dyke, in his poem, "God of the Open Air," Mr. Skinner said it would be his sacred privilege at some future time to make this pilgrimage and in devotion read to the assembled audience this poetic masterpiece so fitting to the occasion.

Frederick H. Haywood's "Universal Song"

A demonstration of the practicability and value of voice culture in classes was given by Frederick H. Haywood at the Aborn Miniature on Saturday afternoon, April 13, before some invited guests which included prominent teachers of voice.

The class in question was formed in January as a part of the work being conducted by the Music Club of the New York Globe. Since January to there has been one lesson each week lasting for one hour. The material given has been from the vocal manual for class instruction, "Universal Song," which was written by Frederick Haywood for the specific use of reaching as many students as possible through the medium of classes.

This was the fourteenth lesson in the course of twenty to be given. Members of the class demonstrated to the guests that they had very definite ideas as to what correct breath taking and breath control meant, as well as showing that the lessons had developed their voices to a remarkable degree of resonance and sweetness. In some examination questions that were asked them, they also showed that they possessed a definite point of view regarding the fundamental principles of voice culture. This, Mr. Haywood explained, was one of the important advantages that is more easily attained in class work than in private lessons. The possibility of discussion and criticism are the potent factors that get the students to think.

Mr. Haywood proved to the satisfaction of his guests that voice culture in class form is to become a subject of interest to all progressive teachers and particularly to normal school, public school teachers and choirmasters. Among the indorsements that Mr. Haywood has received are four from prominent men, i. e., Will C. Macfarland, formerly choirmaster of St. Thomas' choir, in New York City; G. Darlington Richards, choirmaster of St. James' Church, New York City; Ralph Kinder, choirmaster of Holy Trinity, at Philadelphia, and Edgar A. Barrell, choirmaster at Grace Church, New Bedford, Mass.

The material used in the twenty lessons that comprise

Mr. Skinner, student of literature, of diction and perfect delivery, may count his rendition yesterday of the tribute to nature, the prayer to the great out of doors, his greatest achievement, for his inspiration raised him above himself and gave his message a sublime coloring that all could understand.

Again the wondrous beauty of Mme. Aldrich's voice gave forth the gem of oratorio, "Fear Not Ye, O Israel," fittingly following the ode to Nature, sung with far-reaching inspiration.

"America" by the audience closed the choral offerings, and the benediction, pronounced by Rev. John Smith Lowe, finished the most impressive service yet given on Rubidoux.

Many hearts tearfully prayed that the great Spirit of Peace—honorable peace—might be resurrected, and sorrow and strife be driven from the earth. Before the services began four members of the National Guard stepped forward and stood with an American flag at each corner of the stage—a fitting tribute to democracy, for when Jacob Riis first outlined what this Rubidoux service would come to mean, he said, "In a democracy the people must understand one another. They must get together. If we cannot get together on a spiritual basis, on what basis can it be done?"

Bishop Conaty, at the ceremony of the dedication of the Serra Cross, said, "And this flag, the Stars and



EASTER ON MT. RUBIDOUX.

Stripes, cannot persist unless it is accompanied by the spirit typified by this cross."

Easter at Rubidoux is a fundamental service. It will surely take care of itself. It will be a growing thing because it is a living thing.

Frank Miller, the father of Riverside, host of the Glenwood Inn, spirit of progress, has much to do with the perfection of detail which makes this pilgrimage a pleasure and a joy, yes, even a religion. The plan to transport 16,000 people without an accident, to carry to the mountain top piano, music, lights, speakers, stage, a chorus of hundreds, the artists, and to light the paths for autoists, cyclists and foot is a gigantic task. The thoughtfulness, courtesy and devotion of the host and the people of Riverside earned the unmeasured gratitude of all assembled. Plans have been drawn and soon a majestic Greek theatre, seating 15,000 people, will be constructed with a surrounding rugged rim of rocks, circle above circle, to accommodate as many more—it is only the dawning of the future, the Mecca of Western America to the foot of the Rubidoux Cross. E.

"Universal Song" and form the textbook or manual for the individuals of the class is also practical as an instruction book for private lessons; in fact, it is the material that the author has used in training such artist-pupils as Lois Ewell, Orville Harrold, Morton Adkins and others. Further demonstrations for teachers and educators are under consideration, to be given during the spring.

Rubel Trio Season Ending

After filling three final engagements at New York on April 28, Syracuse, May 14, and Hagerstown, Md., on May 23, the Edith Rubel Trio will disband until the latter part of the summer, when the members will meet to begin rehearsing programs for next season, which promises to be a very busy one. At a recent concert played by the trio in Rochester, N. Y., several compositions by Herman Sandby, the cellist and composer, especially arranged by him for the trio, met with great favor. Edith Rubel, herself violinist and leader of the trio, is busily engaged at the various training camps in the vicinity of New York, an experience which she enjoys as thoroughly as the soldiers who hear her.

Musical Instruments Wanted

Another appeal has been issued to persons owning musical instruments to send those they have to spare to Mr. and Mrs. Orlando Rouland, 130 West Fifty-seventh street, from which address they will be distributed among the United States seamen and soldiers. Broken instruments are acceptable, as Charles H. Ditson & Co. have offered to repair them free of charge before they are sent to the camps or vessels. Some time ago Mrs. John Philip Sousa also undertook to gather musical instruments for the boys on the ships and in the camps and trenches, and publication to that effect was made in the MUSICAL COURIER. Mrs. Sousa can be reached at Port Washington (L. I.) N. Y.

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ACROSS THE COUNTRY

Albany, N. Y.—Joseph Bonnet, French organist, gave a fine program recently in St. Joseph's church, playing brilliantly throughout the evening, and winning tributes from leading organists from all centers in northeastern New York and western New England who assembled to hear him. His program included several of his own compositions, fanciful bits by Clerambault and de Grigney, and by Bonnet's predecessor at the Paris Conservatoire, Alex. Guilmant. Bach's fantastic and fugue in G minor was brilliantly executed, and Handel's Organ Concerto proved another treat in both movements with Guilmant cadenzas. A Cesar Franck sonata and the toccata of Widor were among other numbers. Mr. Bonnet also improvised on a theme presented by Dr. M. P. Flattery, organist of St. Joseph's. Stephen F. Moran, director of the K. of C. vested choir, was executive chairman of the event, which was under the management of Ben Franklin.

—The Monday Musical Club has two tickets to offer at the annual election May 13, as follows: For president, Mrs. George D. Elwell, Mrs. Horatio S. Bellows; first vice-president, Mrs. Leo K. Fox, Florence Mary Loftus; second vice-president, Florence Page, Mrs. J. Malcolm Angus; recording secretary, Elizabeth J. Hoffman, Mrs. Grover Fayles; corresponding secretary, Mrs. J. W. Pattison, Agnes Jones; treasurer, Mrs. William B. Smith, Mrs. Wendell M. Milks; librarian, Mrs. Thomas Wilbur, Mary Whitfield; directors (three to be elected), Mrs. James M. Hendrie, Mrs. Harry T. Irving, Helen M. Sperry and Mrs. W. D. K. Wright.—Owing to the illness of Alfred Hallam, Community Chorus conductor, the regular weekly "sing" at the Education building was omitted last week. Mr. Hallam was taken ill in New York and was removed to his home here.—Owing to the illness of Mrs. James M. Hendrie, organist of Calvary Baptist Church, her daughter, Emily M. Hendrie, organist of the First Congregational Church, presided at the former organ. At the First Church Margaret E. Corbin, organist there for thirty-five years, took charge of the music and played the service in Miss Hendrie's absence.—Dr. Frank Sill Rogers will conduct a Fourth of July cut-door concert at Pittsfield, Mass., the Berkshire Community Chorus providing the program, accompanied by a band.—Sunday afternoon, May 19, is the date of the presentation of Gaul's cantata, "The Ten Virgins," by the Albany Choral Society, Fred W. Kerner, conducting.—Among the artists to appear next season in the Troy Chromatic Club concerts is Sophie Braslau, of the Metropolitan Opera Company forces.—Arthur Alexander, tenor, will be one of the assisting artists at the spring concert of the Mendelssohn Club on May 9, Dr. Frank Sill Rogers conducting. There will be but one request number on the program, a Russian boat song, T. Frederick H. Candlyn, Mus. Bac. organist of St. Paul's, now at Camp Devens, is composing an anthem in the Russian style.

Baltimore, Md.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Coleman, Tex.—H. C. Nearing gave an organ recital on April 15 before a large audience in the First Presbyterian Church. The program was well balanced and interesting.

Enid, Okla.—The fifth annual music festival is to be given May 1-5 by the Enid Choral Society, Phillips Symphony Orchestra, and Enid High School students. Reed Miller, tenor; Frederick Wheeler, bass; Myrtle Thornburg, soprano; and Nevada van der Veer, contralto, are to be the oratorio soloists, while Frank Braun will act as pianist. Each afternoon of the festival, with the exception of Sunday, will be devoted to prize contests. "The Messiah" was scheduled to be given last night, Wednesday, with Charles M. Bliss directing. Tonight's program will be rendered by the oratorio artists who sang the solos in "The Messiah," namely, Reed Miller, Myrtle Thornburg, and Nevada van der Veer. Phillips Symphony Orchestra, Rein Dyksterhuis, director, will provide the music for Friday evening, and on Saturday evening a patriotic pageant will be presented by three hundred students of the high school, Bess Bradley, director.

Hartford, Conn.—Leo Ornstein, pianist, played here for the first time on April 17, and presented works by Beethoven, Schumann, Cyril Scott, Debussy, Chopin, Rachmaninoff, Liszt, as well as several of his own compositions.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla.—On April 12, Carrie Palmer, teacher of voice, introduced two brilliant singers in a Red Cross benefit recital at the Hotel Plaza. The singers were Mrs. Eugene Moore and Naomi Elliott. Mrs. Sproule-Baker and Mrs. Emmet McDonald acted as accompanists. The Kaufman Trio assisted with several selections.—Josie Hinton Fink's song, "When the Orange Blossoms Bloom in Florida," made a decided hit when Mrs. Grover Morrow sang it at the Auditorium. Many copies were sold, and

half of the receipts turned over to the Home Guards.—The anthem, "There's a Wideness in God's Mercy," a recent composition by Anton Koerner, was sung at the Trinity Church. Mr. Koerner dedicated this song to the pastor, Dr. J. M. Gross.—On April 16, Mr. and Mrs. Hamilton Hopkins and their music pupils scored a success in the program rendered for the benefit of the United Daughters of the Confederacy. Mrs. Hopkins, soprano, sang "The Shadow Song" from "Dinorah" and "Spirit Flower," and Mr. Hopkins appeared in "The Heart Bowed Down," "Five and Twenty Sailors" and "The Charge of the Light Brigade." Robert Zoll sang "Sometimes Between Long Shadows." Margaret Wagemaker chose Cadman's "From the Land of the Sky Blue Water" and a lullaby set to the music of Dvorák's "Humoresque." Little Lucille Clark appeared on the program in several esthetic dances and was a general favorite.—Entertained by the Miami Equal Suffrage League and by Col. and Mrs. William J. Bryan, the men from both aviation camps spent an enjoyable evening at Villa Serena, the residence of Colonel and Mrs. Bryan. The music for the occasion was furnished by Mrs. F. M. Hudson and by Mr. and Mrs. J. A. H. Riach.—Many fine voices were discovered in the operetta, "The Merry Milkmaids," produced by Urania Glaser, of the Verdi School of Opera. There were fifty voices in the chorus, and the large audience received the operetta with enthusiastic approbation. The cast included Ben Gill, Forrest Drysdale, Roger Daniels, Alfred Betts, Mark Yeader, B. I. Lasseter, James Albany; Marion Swain, Mrs. B. I. Lasseter, Mrs. John Graham, Mrs. John Seybold, Louise Rimele, Mrs. George Okell, Sara Thompson, Mrs. Ralph Fuzzard, Frankie Wharton, Malinda Schroeder, Mrs. C. H. Reeder, Mrs. Grimm, Bessie Fuller, Gladys Jackson, Emily Murray, Hattie Terry, Mildred Gibbons, Marjorie Sulzner, Dorothy Duggan, Alma Strandell, Alice Bates, Mrs. C. J. Bell, Leah Enos, Ida Kemmer, James Albany, Louis Drysdale, H. V. Bate, Alfred Warriner, Dr. R. I. Workman, Harold Graham and B. I. Lasseter.

Montreal, Canada.—Isolde Menges gave a most successful recital to the students of the High School. Her interpretation of both classical and popular music was received with much enthusiasm and she was repeatedly recalled.—Muriette Gauthier, a local pianist of promise, made her debut in the Windsor Hall before a large and appreciative audience. Her playing was worthy of the plaudits she received, and gave promise of a bright future. Renee Chollet assisted in the success of the evening by singing airs by Puccini and Massenet. F. H. Blair was an efficient accompanist.—Alma Gluck and Efreim Zimbalist gave a joint recital at the Monument National which was an unqualified success. Mme. Gluck's most interesting numbers were the Russian folksong and the Hebrew melody, the latter being sung with deep feeling which touched the least emotional. Zimbalist scored a success which perhaps eclipsed even his former triumphs here. At the piano were Eleanor Scheib and Samuel Chozinoff, who added much to the evening's success.—The St. Louis de France Choral Society gave an effective rendition of Berlioz's "Faust," under the direction of Alex. Clerk. The chief roles were taken by Henri Prieur (Faust), Mlle. F. Poirier (Marguerite), Joseph Saucier (Mephisto) and Ulysse Paquin (Brander), all of whom acquitted themselves with distinction. The orchestra was equally successful.—The students of McGill Conservatorium gave the third of the series of recitals before an appreciative gathering. Several of the performers showed much promise, notably Miss Norris and Miss M. Cole in song, and Rose Kofman on the violin. Miss Lichtenstein proved a most helpful accompanist.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Portland, Me.—Claude Isaacs, the boy soprano, gave a recital in the Auditorium on April 7. He was something of a sensation, and the press was generous in its praise. Master Isaacs showed much skill and versatility in a program of coloratura and lyric songs. Ralph Jones, organist of St. Luke's, is his accompanist and coach.

Portland, Ore.—(See "Music on the Pacific Slope.")

San Antonio, Tex.—Helen Oliphant Bates was presented in piano recital by her teacher, Else Sternsdorff, on April 4, in the auditorium which is a part of Miss Sternsdorff's studio apartment. Miss Bates proved herself to be a finished pianist, having excellent technique and splendid tone. She played an enjoyable program.—A twilight concert especially designed for the entertainment of the soldiers was held in Travis Park Methodist Church, Sunday, April 7. The program was given by Mrs. Sim Spell, Eunice Gray, Clifford Zirkell, A. G. Wesler, Mrs. G. T. Howard, Jr., A. Brown, Hazel Cain, Sergt. Herbert Wall, Marguerite Voight, Mrs. Harry Leap, Elsa Harms, Abraham Frankel, Dow Beene, C. J. Brock, James V. Reid and Heman A. Elliott.—The student orchestra of the Brackenridge High School gave a program on April

9. Besides several orchestral numbers, there were violin, cornet, vocal and piano solos, a number each by the Brackenridge Boys' Glee Club and Girls' Chorus. Fannie Milgrom, Edith Cory and Walter P. Romberg were the accompanists. A. G. Wesler is the conductor of the orchestra, and much credit is due him for the excellent results which he has obtained with this orchestra, composed as it is entirely of young students.—Arthur L. Manchester, dean of the Fine Arts department of the Southwestern University, Georgetown, Tex., and for the past three years president of the Texas Music Teachers' Association, lectured before the San Antonio Music Teachers' Association, on the subject of "Standardization," on April 10. The lecture was greatly enjoyed by the large number of teachers and interested persons present.—At a meeting of the San Antonio Music Teachers' Association, held April 11, the following officers were elected: Mrs. H. M. Madison, president; Frederick King, vice-president; Stella Huffmeyer, secretary, and Kittie Noble, treasurer.—On April 13, at the Main Avenue High School Auditorium, the Tuesday Musical Auxiliary Chorus, Julien Paul Blitz, director, and the Tuesday Musical Octet, Mrs. Edward Sachs, leader, appeared in recital, assisted by Mrs. L. L. Marks, soprano; Mme. A. Fonte-Howe, harpist; Mme. V. Colombati D'Acugna, contralto, and Julien Paul Blitz, cellist. The novelty of the program was the chorus, "The Song of the River," by John M. Steinfeldt, one of San Antonio's most prominent musicians. The members of the octet are Mrs. Harry Tappan, Mildred Morriss, Lillian Hughes, Russell Hughes, Lenora Smith, Corinne Worden, Eunice Gray and Dorothy Calloway. Mrs. J. R. Sprague made an eloquent appeal for the purchase of Liberty Bonds during this present campaign. The guests brought books for the Kelley Field Library.—The Beethoven Society, Arthur Claassen, director, gave a most enjoyable program, recently, at Camp Travis, assisted by Nora Hughes Morse, Velma Hazelwood, sopranos, and William Marx, violinist. The Beethoven Society contributed six numbers to the program, which opened with "The Star Spangled Banner." Flora Briggs was the accompanist.—Margaret Wilson, daughter of the President, who is on a tour of the various camps, singing for the soldiers, gave the first concert in a series April 14 at Camp Travis. She spent a week in San Antonio, singing at Camp Travis, Camp Stanley and Kelley Field. The concerts are given under the auspices of the Army Y. M. C. A. The bands of some of the regiments will play and men of camps sing at some of the concerts, honoring Miss Wilson. Mrs. Ross David is her able accompanist.—Cosme McMoon, a very talented sixteen year old youth, appeared in piano recital April 17. He displayed excellent technique, good tone and interpretation. After filling two concert engagements in Mexico City, Mr. McMoon expects to go East to continue his musical education.

San Diego, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Selma, Ala.—The closing concert of the Selma Music Club's artist series was a delightful song recital by Jean Vincent Cooper, contralto, assisted by Daphne Hilmer, pianist. A highly pleased audience attested to the artistic merit of the performance, many recalls being given both Miss Cooper and Miss Hilmer. The program showed variety, and was presented with a degree of finish and poise rare in musicians so young. Miss Cooper's vivid personality made itself felt in every number. "My Love Is a Muleteer" was demanded for the second time by the enthusiastic audience, and the French songs were especially well rendered. Miss Hilmer's playing showed extreme accuracy and flexibility, as well as a remarkably good singing tone.—At the recent patriotic celebration held in the Academy of Music, Edward Powell Lee, baritone, sang "The Battle Hymn of the Republic," the musical setting of which was by Annelu Burns, local composer. Other musical numbers were rendered by a quartet from Camp Sheridan, and by Genevieve Creagh, who sang in costume "The Star Spangled Banner."—The Choral Club was scheduled to present the opera, "The Chimes of Normandie" (Planquette), at the Academy of Music, April 24.

St. Louis, Mo.—(See letter on another page.)

Stockton, Cal.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—The Ladies' Musical Club matinee concert at the Tacoma Hotel, April 16, presented a group of artists of the Pacific Northwest in a program of song and cello numbers. Lida Schirmer, head of the department of voice at the University of Washington, a former pupil of Lili Lehmann, gave groups of songs accompanied by Anna Grant Dall, of Seattle. George C. Kirchner, solo cellist with the Seattle Philharmonic Orchestra, gave two groups accompanied by Etha Cook, pianist, of Tacoma. Piano numbers were given by Private Jack C. Perine, formerly a favorite pianist of Portland, Ore., now of Camp Lewis.—The last of the series of matinee musicals given by the St. Cecilia Club presented among Tacoma soloists Mrs. J. T. Powers and Mrs. Allan Crain, with ensemble numbers by a quartet from the club's members. The musicale was held at the spacious home of Mrs. McClellan Barto, prominent Tacoma musician.—A delightful feature of the hospitality that the Soldiers' and Sailors' new club house is extending to the enlisted men in the service and their friends is the Sunday afternoon con-

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certs given each week in the ballroom of the club. Mrs. Frank Allyn, of the music committee, arranged the program for April 14. Soloists appearing were Mrs. Frederick A. Rice and Maude Kandle, sopranos; Margaret McAvoy, harpist; Hiram H. Tuttle, baritone, and Rose Karasek, pianist. Miss Karasek recently returned to Tacoma after several years of study and concert work in New York City. Hiram H. Tuttle, baritone, sang the solo part in the oratorio "Stabat Mater," given in Seattle, April 15.—The Tacoma Sangerbund, at a meeting held April 10, voted to change its name to the Tacoma Singing Society and to use only the American language at all times. The society has a membership of fifty singers. Frank Martin is the president and Prof. F. Hermann is director.—Maude Kandle, chairman of the program committee of the Army and Navy booth at the Armenian, Syrian and Jewish relief bazaar, prepared an interesting program for each night at the Stadium during the week. Mrs. R. H. Hellener, wife of Captain Hellener, of Camp Lewis, sang on April 8. Mrs. J. A. Wolbert sang the following evening. On Wednesday evening Christine Howells, flutist, played, and Miss Kandle sang. Mrs. Frederick Rice was the soloist for Thursday night, and Mrs. Sydney S. Anderson for Friday night. Saturday evening's attraction was a quartet of officers from Camp Lewis. The week's attractions resulted in receipts to the amount of \$10,000.

Topeka, Kan.—Royal M. Alman, of Salina; E. Helen Pendleton, of Lawrence; Mrs. Paul R. Utt, of Ottawa; Jennie E. Blinn and Mrs. J. A. Campbell, of Topeka, all collaborated in the rendering of the program of the Kansas Chapter of American Guild of Organists on April 16.

GALLI-CURCI'S ST. LOUIS CONCERT

Noted Coloratura Attracts Sold Out House—Final St. Louis Pageant Chorus Concert—Apollo Club Pleases with Barrere, Salzedo and Kefer—Russian Symphony Plays

St. Louis, Mo., April 30, 1918.

Curiosity to the extent of a largely oversold house was manifested in the first concert appearance in St. Louis of Amelita Galli-Curci on Saturday evening, April 13, at the Odeon. Mme. Galli-Curci chose, upon repeated requests, to add many numbers to her program which was, as it stood in the original, of very generous proportions. Unquestionably, the "Shadow Song" from "Dinorah" was the most effective offering. The skill of Manuel Berenguer, flutist, and Homer Samuels, pianist, in producing a background for the remarkable display of trills, runs, arpeggios of the purest coloratura contributed not a little. There was perfect accord between voice and flute. A charming group of eighteenth century French bits, arranged by Weckerlin, and songs from Mozart, Grieg, Fourdrain and Rossini, constituted a widely varied program. The tarantella of Rossini was the most vivid thing of the evening, both in rhythm and interpretation. Mme. Galli-Curci assumed the entire burden of the program with exception of the number in which Mr. Berenguer played the Chamade concerto in D minor. One regretted that his choice had not been almost anything else, for his musicianship would have stood much greater demands, both technically and musically, with gratifying results. Most appealing was Tosti's "Aprile," which Mme. Galli-Curci sang as an encore, playing her own accompaniment with an effective showing of pianism. The recital was under the direction of Elizabeth Cueny.

Last St. Louis Pageant Chorus Concert

The last appearance of the St. Louis Pageant Chorus for this season was on Sunday afternoon, April 14, when they gave, under the direction of Frederick Fischer, a "Pop" concert with Rena M. Lazelle, soprano, soloist, assisted by Lily Hartwig, soprano, and Irene Hackman, contralto, the two latter members of the chorus. The program was quite comprehensive in scope, including numbers by Smith-Carey, Gounod, Grieg, Mozart, Rossini, Sullivan, Jacobowski, Wagner and Key. The chorus did excellent work throughout this rather severe test. Miss Lazelle sang a group—two Spanish songs of Alvarez, the "Song from an April Heart," by Clough-Leighter, and the Henschel "Spring." The St. Louis Pageant Chorus has in Frederick Fischer a splendid conductor, and Mr. Fischer has in the St. Louis Pageant Chorus a thoroughly responsive organization, which is achieving enviable results. Three from the following works will constitute the 1918-19 season: Hadley's "Ode to Music," Handel's "The Messiah" (given this season), Verdi's "Requiem Mass," Gounod's "Redemption," Bossi's "Paradise Lost," Perner's "St. Francis of Assisi," Perner's "Children's Crusade" and Brahms' "Song of Destiny."

Apollo Club; Barrere, Salzedo and Kefer

Members of the Trio de Lutèce were soloists in various combinations at the last concert of the Apollo Club for the present season, at the Odeon on Tuesday evening, April 16. The most striking choral number was "In a Castle," by Max Vogrich. So well done was "Robin Adair" that Mr. Galloway repeated it, with even better effect than the first reading. Another number that showed remarkably good work was the Nevin "The King and the Singer." The closing number was "Home, Dear to Me," J. Pache.

The soloists appeared first in trio in a group of early French compositions by Jean Rameau. One seldom hears more beauty of tone or better balance and ensemble. These were impressions of delicate Dresden beauty. The Fauré berceuse and the Glazounoff "Serenade Espagnole" were notable. Mr. Barrere confined his solos to Chopin in a nocturne and valse. The F sharp minor nocturne was beautiful, where one usually finds it hackneyed. Mr. Barrere's phrasing and the exquisite beauty of the Chopin embellishments on the original theme were delightful. There was depth without sentimentality. The valse was the "Minute," and it was taken at an astonishing tempo.

The last appearance of the Trio de Lutèce was in the Debussy "Petit Suite." This, too, was another concrete reason for the more frequent hearing of the combination of harp, flute and cello when they are of the rank of the Trio de Lutèce.

George Ravold announced that the following soloists for next season have been secured: Mabel Garrison, who was

unable to fill her engagement this season on account of illness; Emilio de Gogorza and Louise Homer. The season 1918-19 will be the twenty-fifth anniversary of the Apollo Club, and Mr. Galloway takes a great deal of pleasure in saying that it will be a bigger and more enjoyable season than the club has ever known, which says much, for the Apollo Club stands high in the hearts of St. Louisans.

Russian Symphony Orchestra Plays

The Russian Symphony Orchestra, under Modest Altschuler, appeared at the Odeon on Thursday evening, April 18, with Daniel Jones, pianist, as soloist. The symphony was the Tchaikowsky, No. 5, and it was read in a way that held one's attention throughout. The last movement was especially notable for the much more rapid tempo than one usually hears. Perhaps something may have been sacrificed in impressiveness, but there is much to be said for the vividness of the symphony as a whole. The two John Powell numbers were without doubt the most popular numbers, for they are inherently appealing, and Modest Altschuler seemed in perfect understanding of the necessary spirit of abandoned frivolity. The "Easter Fest in Russia," Rachmaninoff, immediately following, was a big jump, but successfully essayed at that. It was brilliant in color and inclined more to feast than to Easter. The closing number, for which audience and orchestra stood, was the Glazounoff paraphrase, "The Allied Hymns." The Russian national air, followed in quick succession by a number of the less well known allied songs, met with a response that grew in enthusiasm until a climax was reached with the opening bars of "The Star Spangled Banner."

Daniel Jones, the Welsh pianist, who is a member of the faculty of the Strassberger Conservatory of St. Louis, succeeded in the somewhat difficult task of winning an audience with the Brahms concerto in D minor. His rhythm and his technique are of concert excellence, and his interpretation of Brahms showed rather rare insight into that composer, from whom many musicians get but cannot give. The concert was under Elizabeth Cueny's direction.

Notes

Louis Kreidler and Stella de Mette gave a recital at the Odeon, Friday evening, April 12, for the benefit of the Red Cross. The Liederkranz choruses, both ladies' and mixed, assisted in the program with several numbers.

Pupils of Daniel Jones, pianist; Samuel Bollinger, pianist; Ellis Levy, violinist; O. W. Fallert, Olivia Merkel and Olivia Gregory, gave a recital at the Strassberger Conservatory of Music and Expression on Monday evening, April 15. High standards were maintained throughout all the work shown.

All Boxes for North Shore Festival Sold

All of the fifty-four boxes have been sold for the 1918 Music Festival to take place at the Northwestern University Gymnasium Building, Evanston, Ind., May 27, 28, 30 and June 1. The complete list has just been announced, as follows: Edward Hines, James A. Patten, Louis B. Kuppenheimer, I. K. Friedman, W. F. Childs, Rev. Robert Holmes, Cornelia G. Lunt, William Francis, Thomas I. Stacey, Harold H. Swift, Mrs. D. H. Burnham, William L. Brown, James A. Patten, Parke E. Simmons, James Simpson, John C. Shaffer, Chancellor L. Jenks, Mrs. J. W. Kepler, Harrison B. Riley, Frank S. Cunningham, Edwin S. Mills, T. W. Robinson, T. C. Keller, William D. Allen, Arthur Underwood, Leo Koretz, F. W. Harnwell, Fred A. Yard, Conrad H. Poppeneheimer, William S. Mason, Joseph F. Ward, W. A. Illsley, F. J. Scheidenhelm, E. J. Buffington, John H. Hardin, Charles Ringling, John E. Wilder, Mrs. John C. Spry, Rollin A. Keyes, Mrs. Harold F. McCormick, Charles G. Dawes, F. G. Blessing, Mrs. W. A. Gardner, Irwin Rew, A. F. Banks, Sanger Brown, Oliver T. Wilson, Dr. M. C. Bragdon, Peter C. Lutkin, Arthur B. Jones, William A. Dyche, F. A. Hardy, Harry P. Pearsons, M. H. Wilson, Prof. N. Dwight Harris, Mrs. John N. Dole, Frank H. Armstrong, Alfred H. Gross, Lansing B. Warner, Mrs. H. H. C. Miller, Mrs. Henry Date, Mrs. George M. Sargent and G. W. Pitts.

New York College of Music Recital

A dozen numbers, for piano, voice, violin and cello, made up an interesting program given at the college hall, New York College of Music, Hein and Fraemcke, directors, April 19. All the participants were students, each doing his or her share with credit. To mention those who won large honors, Adele Muys, violinist, was one, playing a mazurka by Musin, and Drdla's "Souvenir." Bertha Birkenfeld, cellist, played Bruch's "Kol Nidrei" well. Olivia Ribstein sang "Know'st Thou the Land?" ("Mignon") very well indeed. Rolf Samson played a portion of the Mendelssohn violin concerto nicely, and Florence A. Buckley, pianist, concluded the program with a brilliant performance of the first movement of a concerto by Ries. The others who appeared were Isabel Wright, Hazel V. Dean, Lillian Engelhardt, Gertrude Male, Harriet D. Walker, Rebecca Goldstein and Pauline Schilpp. On May 2, Adalbert Ostendorff, pianist, will give a recital in the same hall.

Frida Bennèche Sings at Verdi Club

At the concert held on April 11 at the Waldorf-Astoria, New York, by the Verdi Club, a program was given through the courtesy of Charles D. Isaacson. Among those appearing was Frida Bennèche, who sang "Una voce poco fa" from "Barber of Seville" and "Voce di primavera" (Strauss). She was in lovely voice and aroused her hearers to great enthusiasm. Several encores were given and bouquets presented. Gordon Hampson assisted the singer at the piano.

On Saturday afternoon, April 27, Mme. Bennèche and August Boulliez, the Belgian singer, gave a joint recital at the Wanamaker Auditorium.

Novaes' Recital Postponed to May 4

Owing to a slight indisposition, Guiomar Novaes, the Brazilian pianist, was compelled to postpone her Aeolian Hall recital, announced for April 27, to Saturday, May 4.

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BOSTON ACTIVE MUSICALLY TO HELP U. S. WIN WAR

Liberty Loan Meeting Demonstrates the Military Might of Music—What John A. Carpenter Thinks

How music may help to win the war was illustrated by the musical selections presented by representatives of the Army and the Navy at the Liberty Loan meeting in Symphony Hall, Boston, Friday evening, April 19. This part of the program had been arranged by the National Committee on Army and Navy Camp Music, affiliated with the Commission on Training Camp Activities of the War and Navy Departments, the local representatives of which are Walter R. Spalding, of the Harvard University Music Department; Frederick S. Converse, composer, and Wallace Goodrich, dean of the faculty of the New England Conservatory of Music. It purposed to show what had already been done toward bringing military music in this country up to a high standard of efficiency.

Camp Devens sent a band of sixty musicians selected from the regimental bands, all of whom have had training under Modeste Alloo, of the Boston Symphony Orchestra, who was some time ago deputed, with the sanction of the Adjutant General and of the commandant, to coach the hands at Ayer. This band served as an effective demonstration of certain changes in army band organization and methods which, it is to be hoped, may be generally adopted at the training camps throughout the Army. Mr. Alloo's musicianship was well reflected in the splendid performance of this band, which has had the benefit of his coaching.

The navy and marines were represented by a chorus of 150 voices, trained to sing with the spirit and gusto that help to keep up the morale of a fighting force.

The social value of the efforts of the National Committee on Army and Navy Camp Music may be only secondary to the military value, according to John A. Carpenter, the Chicago composer, who was in Boston for the performance, on Friday evening, of his symphony No. 1. Mr. Carpenter, who is a member of the committee, has recently made a tour of the training camps of the Middle West and South, and is very enthusiastic over the possibilities of making music help toward national solidarity in war and peace.

"This training in singing and orchestra music is visibly bringing together the various racial elements of which our army is composed," said Mr. Carpenter, "and in that way, as in other ways, it is bound to assist in winning the war. In those Western camps you would be surprised at the number of foreign born recruits who speak English badly and sometimes not at all, but who all understand the universal language of music. This is one form of appeal that reaches every racial group in the camps. I foresee that after the war the influence of the training will continue and be a factor in creating the American School of Music of which so much has been written and said.

"The instructors in music at the camps find many of the foreigners even more responsive to their efforts than native Americans. This is especially true of the city bred, who have already been accustomed to music at the movie shows and elsewhere. The fellows from the farms are as a rule a little slower in falling into the swing of martial music, but that does not mean that they like it less; it is simply that they are timid and more constrained.

Mr. Carpenter is a member, with Messrs. Goodrich, Spalding and Converse, of this city, of a sub-committee of the national committee which was appointed some time ago to make a special study of Army and Navy band music in all its phases and to suggest for consideration such measures as in the opinion of men of large experience with military bands might be of assistance to the proper authorities.

This sub-committee, of which Wallace Goodrich is chairman, has completed a study of band organization in the English and French armies and has collated reports of conditions and recommendations received from all parts of the United States. In accordance with this information, a memorandum has been prepared and submitted to the commission by the committee and thence forwarded to the General Staff of the Army, by whom it is now under consideration and from whom a decision is hoped at an early date.

The memorandum which is under review at Washington covers the following points:

The material augmentation in numbers of all infantry and artillery bands, the allotment of bands to engineer regiments and the conversion of cavalry and other mounted bands into "fanfares," or brass and drums only.

Giving commissioned rank to band leaders.

The provision of expert divisional supervision over all regimental bands and band music in each respective division.

A substantial increase in the monthly allowance for the purchase of new music, together with proper provision for original equipment.

The creation of a permanent commission on military music.

In this connection it is interesting to note some remarks made recently in a speech by Maj. J. M. Wainwright, of Camp Devens. He said: "To beat the Germans, some one has well said that we must out-German them in every particular. They have found music a help in developing their remarkable military system. We must out-sing and out-play them as a help to out-fighting them." Major Wainwright paid a tribute to the excellent work which is being done at the cantonment by Modeste Alloo, solo trombonist of the Boston Symphony Orchestra and a member of the New England Conservatory faculty. Mr. Alloo is coaching the regimental bands at Camp Devens under the direction of the national committee. Major Wainwright expressed it as a personal opinion that each army organization should have a musical director with a military standing.

"Melodyland" a Great Success

In order to add to the scholarship fund, the student organization of the Brooklyn Music School Settlement held a bazaar and a series of musicales on Friday and Saturday, April 19 and 20.

The most interesting feature of the bazaar, which was called "Melodyland," was the auctioning of autographed copies of sheet music donated by various composers, and the singing of songs so donated and signed by well known singers. Percy Grainger sent his "Colonial Song." Sidney Homer contributed two songs, "Cuddle Doon" and "Dinna Ask Me," autographed by himself and Mme. Homer and sung by their daughter, Louise Homer. Mrs. Edward MacDowell autographed

a composition of MacDowell's, Harry Burleigh's "Deep River" was signed by himself and Mary Jordan, to whom it is dedicated. Yvonne de Tréville sang Charles Wakefield Cadman's "Thistledown," which both autographed. Harriet Ware contributed two songs, one dedicated to and signed by David Bispham and the other by Lucy Gates; and Frank Tours' "Mother o' Mine," sung by Lyman Wells Clary, bore the signatures of Frank Tours and Herbert Witherspoon. Pauline Ryder Kelsey and Frances Alda signed two songs by R. Huntington Woodman, which the composer also autographed. The National Patriotic Song Committee had a booth at the bazaar, from which copies of the "Patriotic Song Book" were sold.

Although the very successful affair was planned entirely by the student organization, it has the hearty co-operation of the director of the school, Kendall K. Mussey, and of the advisory council, composed of David Bispham, Charles Wakefield Cadman, Percy Grainger, Louise Homer, Sidney Homer, Mrs. Edward MacDowell, Yvonne de Tréville, Harriet Ware Krumbharr and R. Huntington Woodman.

WHERE THEY ARE TO BE

Abbott, Margaret—Plainfield, N. J., May 28.
Alda, Frances—Toronto, Canada, May 13.
Althouse, Paul—New Britain, Conn., May 7; Hamilton, Ont., May 9; Ann Arbor Festival, Ann Arbor, Mich., May 16; Music Festival, Kalamazoo, Mich., May 24-25; Evanston, Ill., May 27; Lockport, N. Y., May 30.
Atwood, Martha—Somerville, Mass., May 3; Camp Upton, Yaphank, L. I., May 12; Brooklyn, N. Y., May 19; Keene, N. H., May 24.
Barbour, Inez—Keene Festival, Keene, N. H., May 24.
Bonnet, Joseph—Ann Arbor Festival, Ann Arbor, Mich., May 18.
De Gogorza, Emilio—Evanston, Ill., June 1.
De Luca, Giuseppe—Toronto, Canada, May 13; Ann Arbor, Mich., May 18.
Ferguson, Bernard—Ann Arbor Festival, Ann Arbor, Mich., May 16.
Galli-Curci—Evanston, Ill., June 1; Denver, Colo., May 8.
Ganz, Rudolph—Ann Arbor Festival, Ann Arbor, Mich., May 17.
Garrison, Mabel—Cincinnati Festival, Cincinnati, Ohio, May 7, 10 and 11; Worcester Festival, Worcester, Mass., October 3-4.
Gentle, Alice—Seattle, Wash., May 8.
Green, Marion—Springfield Festival, Springfield, Mass., May 3-4.
Hackett, Arthur—Worcester Festival, Worcester, Mass., October 3-4.
Hamlin, George—Worcester Festival, Worcester, Mass., October 2-3.
Hinkle, Florence—Cincinnati Festival, Cincinnati, Ohio, May 3-11; Milwaukee, Wis., May 21.
Holmquist, Gustaf—La Porte, Ind., May 15.
Jordan, Mary—Camp Upton, N. Y., May 2.
Karle, Theo—Evanston, Ill., May 30.
Kline, Olive—Tarrytown, N. Y., May 17; Akron, Ohio, May 25.
La Forge, Frank, Chicago, Ill., May 12.
Lazzari, Carolina—Toronto, Canada, May 13.
Leginska, Ethel—Springfield, Mass., May 4; Bluffton, Ohio, Festival, May 2.
MacDowell, Mrs. Edward A.—El Paso, Tex., May 7; Asheville, N. C., May 11.
Martinelli, Giovanni—Toronto, Canada, May 13; Ann Arbor Festival, Ann Arbor, Mich., May 18; Montreal, Canada, May 20.
Matzenauer, Margaret—Cincinnati Festival, Cincinnati, Ohio, May 3-11; Chicago, Ill., May 12; Ann Arbor, Mich., May Festival, May 15, 18.
Middleton Arthur—May Festival, Kalamazoo, Mich., May 24-25; Evanston, Ill., May 27; Waterbury Conn., May 10; Toronto, Canada, May 14; Ann Arbor Festival, Ann Arbor, Mich., May 16 and 18; Dubuque, Ia., May 21.
Morgana, Nina—Buffalo, N. Y., May 5.
Murphy, Lambert—Cincinnati Festival, Cincinnati, Ohio, May 3-11.
Muzio, Claudia—Ann Arbor Festival, Ann Arbor, Mich., May 17.
Nash, Frances—Dubuque, Ia., May 21; Worcester Festival, Worcester, Mass., October 4.
Raisa, Rosa—Bangor Festival, Bangor, Me., October 4; Portland, Me., October 8.
Riegger, Neira—Elmira, N. Y., May 22.
Roberts, Emma—Worcester Festival, Worcester, Mass., October 3 and 4; Ann Arbor Festival, Ann Arbor, Mich., May 16.
Schofield, Edgar—Mount Vernon, Ia., Festival, May 3; Evanston, Ill., May 27; Worcester, Mass., October 2.
Seydel, Irma—Barnesville, Ohio, May 2; Cambridge, Ohio, May 3; Apollo, Pa., May 6; Tarentum, Pa., May 7; Oil City, Pa., May 8; Kittanning, Pa., May 9; Reading, Pa., May 13; Allentown, Pa., May 14.
Sharlow, Myrna—Ann Arbor Festival, Ann Arbor, Mich., May 18.
Snyder, Milton C.—Worcester Festival, Worcester, Mass., October 3.
Sparkes, Lenora—Evanston, Ill., May 30.
Stracciari, Riccardo—Ann Arbor May Festival, Ann Arbor, Mich., May 15.
Sturkow-Ryder, Theodora—With Illinois Music Teachers' Association, Bloomington, Ill., May 10.
Sundelius, Marie—Springfield, Mass., May 3; Lowell, Mass., May 7; Nashua, N. H., May 9, 10; Evanston Festival, Evanston, Ill., May 27.
Tittman, Charles Trowbridge—Bach Festival, Bethlehem, Pa., May 24, 25.
Tsianina—Evanston, Ill., June 1.
Van der Veer, Nevada—Evanston Festival, Evanston, Ill., May 27, 28; Enid, Okla., May 2; Lindsborg, Kan., May 12-15.
Werrenrath, Reinald—North Shore Festival, Evanston, Ill., May 30; Cincinnati Festival, Cincinnati, Ohio, May 3-10; Worcester Festival, Worcester, Mass., October 2; Milwaukee, Wis., May 14.
Wilson, Raymond—Poughkeepsie, N. Y., May 4; Syracuse, N. Y., May 8; Seneca Falls, N. Y., May 17.

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